



HATE ETERN

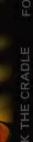
FER DOWN

AREN'T YOU TIRED OF

Nothing in this price range even comes close.



Josh Bliver







Craig Nunenpracher





CHEAP DRUMS YET?

PAPA ROACH

LACUNA COIL

ALYPSE LA

METALOCALYPSE

SHINEDOWN

N OF BODOM

AVRIL LAVIGNE



Pearl



CONTENTS

HIT PARADER SALUTES 21st CENTURY HARD ROCK!

The first decade of the 21st Century has already proven itself to be an incredible time for music, one filled with the kind of high-flying sonic unpredictability that has quickly established it as one of the most entertaining periods in hard rock history. So many great bands have emerged over the last eight years, each releasing memorable CDs and playing incredible live shows... in the process creating a veritable galaxy of exciting new stars. During that time the heavy metal form has enjoyed one of its greatest periods of commercial and artistic growth. From the shock rock antics of n Audioslave and I and Lamb of God , to the "supergroup" efforts of the "pure" metal stompings of , to the "next wave" , to the cutting edge presentations of efforts of and , it has been a time jam-packed with some of the most surprising and satisfying music ever to be heard in the hallowed halls of rock and roll. And with that notion firmly planted in our minds, we offer up Hit Parader's ultimate salute to the 21st Century, presenting our detailed Top 100 lists for the best hard rock Bands... Stars... and CDs to have emerged this decade. So sit back, turn up the music and enjoy!

FEATURES

26 THE TOP 100 HARD ROCK BANDS OF THE 21st CENTURY

82 THE TOP 100 HARD ROCK CDs OF THE 21st CENTURY

130 THE TOP 100 HARD ROCK STARS
OF THE 21st CENTURY

DEPARTMENTS

6 WE READ YOUR MAIL

10 METAL HAPPENINGS BREAKING NEWS

11 METAL MUSING

12 ALL-ACCESS

14 CAUGHT IN THE ACT MARILYN MANSON

16 THE EDGE METAL'S NEW STARS

17 COMIN' AT YOU SAME QUESTION,

DIFFERENT BAND 18 PICK HIT IRON STEEL

18 SHOOTING STARS STONERIDER

20 COLLISION COURSE CD REVIEWS

168 TOYS IN THE ATTIC GAMES & GEAR

166 TECH TALK LACUNA COIL

AUG/SEPT 2008 NUMBER 518

PUBLISHED BY:

Hit Parader Publications, Inc., 46 Violet Ave., Poughkeepsie, NY 12601

EXECUTIVE PUBLISHER: Mitch Herskowitz

EXECUTIVE EDITOR: Andy Secher

EDITOR: Amy Sciarretto

COPY EDITOR: Charla Hudson

ART DIRECTOR: Frank Cafiero

PHOTO EDITOR: Debra Trebitz

STAFF PHOTOGRAPHER: Annamaria DiSanto

CIRCULATION MARKETING DIRECTOR: Evan Honig

NEW JERSEY EDITORIAL OFFICE

210 Route 4 East, Suite 211, Paramus, NJ 07652 • (201) 843-4004

CONTRIBUTING EDITORS

Vinny Cecolini, Gail Flug, Jeff Kitts, Kevin Michaels, Pat Mitchell, Ilko Nechev, Patti Romanowski, Pamela Shaw, Michael Shore and Jodi Summers

CONTRIBUTING PHOTOGRAPHERS

George DeSota, Rick Gould, Ross Halfin, Glen LaFerman, Krasner/Trebitz, Liza Leeds, Eddie Malluk, Larry Marano, Jeffrey Mayer, Starfile, Chris Walter/Photofeatures, Mark Weiss, Frank White, and Neil Zlozower.

ADVERTISING REPRESENTATIVES

NATIONAL ADVERTISING DIRECTOR

Ilko Nechev Mag Inc.

441 Lexington Ave., Suite 1203 New York, NY 10017 • (212) 490-2079

WEST COAST REPRESENTATIVE

Jeff Lubetkin Associates, P.O. Box 9252 Calabasas, CA 91302 ● (818) 222-7516

ADVERTISING MANAGER

Hit Parader Publications, Inc. c/o Victor Sierkowski (214) 504-0278

Hit Parader, Aug/Sept 2008, Vol.51 (ISSN #0162-0266)(USPS #246-600) is published monthly by Hit Parader Publications, Inc., 46 Violet Avenue, Poughkeepsie, NY 12601, under license from LLS Media Corp. Periodical Postage rate is paid at Poughkeepsie, NY and additional mailing offices. Post Master send address changes to: Magazine Services, Dept HIT, PO Box 9863, Ft. Lauderdale, FL 33310.

Contents copyrighted © 2008. All rights reserved. Reproduction or use in any part of the contents without prior remission of the publisher is prohibited. Subscription: 12 issues \$29.50, 24 issues \$55.00. All orders must be in U.S. funds. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Hit Parader Publications, Inc., 210 Route 4 East, Paramus NJ 07652-5103, and accompanied by stamped self-addressed envelope.

All models are at least eighteen (18) years of age. All photographs are posed for by professional models except as otherwise noted. Neither said photographs nor the editorial nor quotations accompany such photographs are to be constructed as indication of the person's sexual orientation, conduct, personality, or actual quotation. Hit Parader assumes no responsibility for the advertisements made therein of the quality and deliverability of the products themselves. Hit Parader assumes no responsibility to determine whether the people whose photographs or statements appear in such advertisements have in fact endorsed such product or consented to the use of their names or photographs or the statements attributed to them.

PRINTED IN U.S.A.

Distributed By Curtis Circulation Co.,

www.hitparader.com

The debut album from one of the founding members of KoRn.
Brian "HEAD" Welch



In Stores September 9, 2008



www.brianheadwelch.net www.myspace.com/brianheadwelch www.drivenmusicgroup.net



PAST VS. PRESENTYou guys at **Hit Parader** sometimes seem to have a little trouble letting go of the past. At least you're not as bad as some rock rags out there who still believe the likes of Heaven and Hell and Led Zeppelin are cover material... in the 21st Century!! But what's up with all the space you waste on bands like AC/DC, Ozzy and even Metallica? Those bands were old news ten years ago! I'd much rather see you devote your valuable space to up-and-comers like Atreyu, Avenged

POEMS/LYRICS WANTED



POEMS/LYRICS Wanted by music company. Great opportunity for your works, needed by American Hit Songwriters. Send for FREE evaluation. Win CASH, **RECORDING & PUBLISH-**ING AWARDS! Send your best works to:

> **EDLEE MUSIC** Box 23878, Dept B Ft Lauderdale, FL 33307



Sevenfold and Lacuna Coil-groups that understand that metal is always evolving, and that you've got to roll with the changes. Rich

Orlando, FL

How come I never see Mudvayne on your cover? Is there a more deserving band in the entire rock world? I think not. What more do you want? They're very successful, put on an incredible live show, and are intelligent both in their actions and their music. Maybe Mudvayne isn't as visually striking as Slipknot, or as instantly accessible as Linkin Park. But no band in the world has more going for them than this incredible band. It's time to show them the respect they deserve. Gwen

Harlan, TX

As far as I'm concerned you can keep all the upstart Metal Mavericks, and all the Old School Metal Masters. All I want to see is cover-to-cover coverage of Marilyn Manson. He's truly the most gifted, controversial and talented rocker of his era,





DONINIE DOSE OF BRITALIST





THE DISEASED AND
THE POISONED
PRODUCED BY ZEUSS

HOT JOPK

EVERYTHING ABOUT THE MUSIC HOTTOPIC COM

PREVIEW BOTH ALBUMS NOW AT

IN STORES NOW!

METAL



THE NEW ALBUM FROM

THE DAY THE MUSIC DIED

produced by beneath the sky and don debiase

HELLACIOUS EXTREME DEATH METAL FROM CINCINNATI! 8/10 FLAVIMIER

MAT AND

HOT JOPK

EVERYTHING ABOUT THE MUSIC-HOTTOPIC.COM ALSO AVAILABLE
WHAT DEMONS
DO TO SAINTS



VISIT VICTORY RECORDS ONLINE-

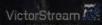




DOWNLOAD OR STREAM THE PODCAST NOW www.VicTorViv



JOIN THE NEW VICTORY BILLINE COMMUNITY WWW.VICTORME.COM



ADO THIS FREE MEDIA PLAYER TO YOUR WEBSITE www. VictorStream.com



YOUR MUSIC - YOUR LABEL





and I only pray that it won't take his passing from the music scene to make movies full-time to make us all sit up and realize what a truly astounding talent he is.
L'il Marilyn
Las Vegas, NV

I enjoyed the various "salute" issues that you guys have done... the '70s, the '80s, the '90s and even the *Top 100 CDs of the 21st Century.* It's all very interesting, but at times I find myself a bit overwhelmed by too much info. Please don't turn reading **Hit Parader** into something akin to a school assignment. My brain can't handle it.

Peter
Brooklyn, NY

ENCYCLO CYCLONE

I thought your recent *Encyclopedia of Heavy Metal* issue rocked! I learned a lot about bands and stars I had never heard of before, and now I'm gonna go out and buy some of their albums. I've been a fan of heavy metal for the last five years, but outside of Sabbath, Priest, Maiden and Zeppelin my back catalog of older material is somewhat limited. Now I'm about to change all of that... thanks to you!

Morgan
Salem, OR

The Encyclopedia of Heavy Metal was the best thing I've ever read! Not only were the descriptions of each band very informative (and amusing, in many cases) but the photos were incredible! I can only imagine the size of the files that you guys must have at your magazine. It seems that just about every band that's ever turned their amps to "10" was well represented in that issue.

Ryan Suffolk, NY

You make one very fundamental mistake with your "encyclopedia"; that a majority of the people who buy **Hit Parader** in 2008 really care about bands that were popular in the '70s and '80s. I don't believe that they do. Yeah, so occasionally the likes of Motley Crue, Led Zeppelin or Van Halen come back and make a big splash. That's very unusual. Most of those bands are better left forgotten. Stick to what you do best—presenting the bands that everyone should care about *now!* Joseph Santa Monica, CA

Hit Parader should have hired me to help with your *Encyclopedia of Heavy Metal*. You may have presented most of the mainstream hard rock and metal groups of the last 35 years, but you did a major disservice to many of the important indie and underground bands of the last three decades. They've played a very important role in directing the sound and style of metal, and they deserve their inclusion in your special issue. I'm an expert in that kind of music. Next time, give me a call.

Stan Lowell, MA

UNDERGROUND ARISES

Thank you, thank you, thank you for all your recent focus on metal's so-called underground movement. This is the kind of metal that I enjoy listening to the most. And you know why? Because when I crank Meshuggah, Dimmu Borgir and Killswitch Engage really loud, it drives my parents nuts!

Raleigh, NC

MUDVAYNE

It's really great that a mainstream "fanzine" (and please don't take that in the wrong way) like **Hit Parader** has finally "discovered" the wonders of the metal underground. Better late than never. But as long as you're heading in a decidedly more daring direction, here's a bit of advice: avoid the bands that have already been "corrupted" by major labels (i.e. Lamb of God, Hatebreed, Poison the Well) and focus on those bands that have maintained their true underground attitude via indie labels. Nick

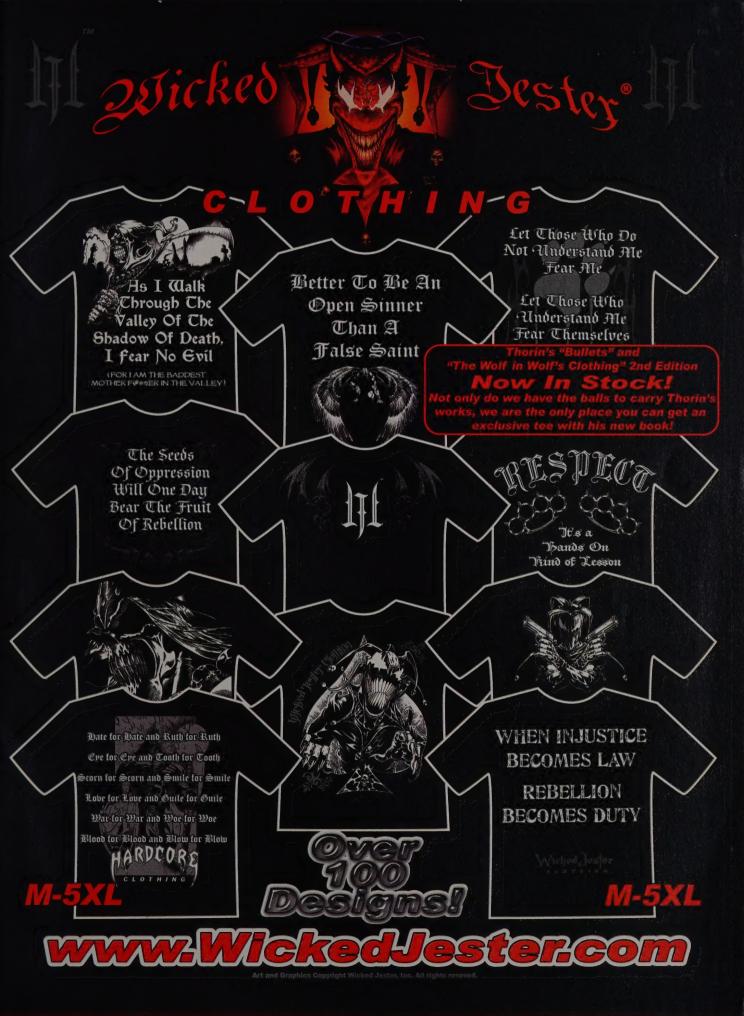
Scottsdale, AZ

A question for you "brilliant" minds at **HP**. Wouldn't every band that doesn't have a major hit album be considered "underground"? I mean if enough people knew them and liked them, then they'd be a big hit, wouldn't they? Bill

Wheeling, WV

I want to thank you people at **Hit Parader** for staying atop the ever-changing face of the heavy metal world. I know it's a daunting task. Every day it seems like more and more bands are emerging (seemingly from nowhere) with new albums and videos. Who really knows which ones are going to make it big, and which ones are going to quickly end up as yesterday's news? Even you guys get it wrong occasionally, but us fans really appreciate the effort to keep us posted on who and what is new within our favorite musical form. Cindy

Houston, TX

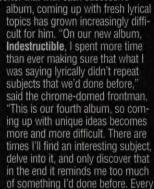




rants, raves, news & gossip

SLIPKNOT: It now appears as if Slipknot have decided that September 9 might be the perfect date on which to release their new album. The 9/9 date not only celebrates the band's nine man roster, but it also happens to fall on a Tuesday... the traditional weekday for new albums to emerge. "They look at that date as something special," said a band spokesperson. "As soon as they knew that it was a Tuesday, that became their target date. Of course, that could change, they'll have already been out on the road for a number of months by that time, so fans will be clamoring for new music."

DISTURBED: Vocalist David Draiman recently told our intrepid **Hit Parader** reporter that with each successive album, coming up with fresh lyrical



song becomes an amazing challenge because of that."

LED ZEPPELIN: If it was Led Zeppelin's intent to generate even *more* interest in their possible American tour, then they've certainly succeeded. With guitarist Jimmy Page continuing to drop hints that the band very well might tour North America— but not until fall, at the earliest— the latest wave of Zep-mania has swept shore-to-shore. But just as soon as fans begin to get excited about the concept of once again seeing the Mighty Zep on State-side soil, it seems as if there's someone there to throw a little cold water on everything. "I still don't know if their heart is really into a full-scale tour," said an industry insider. "Robert (Plant) won't just do it for the money, and I think that may emerge as a bone of contention between them."

ATREYU: Who says that heavy metal musicians only think about music, groupies and partying the night away? The guys in Atreyu have shown the diversity of their approach by licens-



BREAKING NEWS

BY LOU O'NEILL JR

It seems that we're living in an era of festivals—not, as the old characters on Seinfeld might have said, that there's anything wrong with that! Ozzfest, Gigantour, Rockstar Energy Mayhem, Jagermeister, Vans Warped, Unholy Alliance... on and on it goes. The summer of 2008 will clearly be no exception to the recent rule with the likes of Slipknot, Disturbed and Megadeth headlining various major continent-crossing fests. Sometimes it seems as if it's near-impossible for a band to now do a traditional stand-alone arena tour—the kind of road trek that used to be hard rock's bread-and-butter from the early '70s right through the late '90s. But these days, unless you're a veteran war horse like Aerosmith, Iron Maiden or Motley Crue, you'd better hook up with a major fest tour... or be relegated to the far-less profitable theater circuit. But, come to think of it, none of this is really that unexpected when you take one major factor into consideration... ticket prices! This aged scribe can recall a time when front-row tickets on major arena tours would top out at \$20... and good seats could be had for half that price. Today, you'd better the prepared to dig deep to come up with \$100, \$200 or more to land a prime ducat to one of today's major arena events. As our old friend Bob Dylan once sang, "the times they are a changin'"

SECRET STUFF: Which well-known metal band is currently in rather heated discussions with their record label about trying to restructure parts of their contract in order to better partake of internet-derived income?

SECRET STUFF: Who to believe? On one hand you have the venerable Robert Plant stating rather clearly that there will not be a Led Zeppelin tour this fall. Then you have various sources in and around the Zep camp who are indicating that Plant may reconsider his stern stance once his road obligations with country crooner Allison Krause are completed at summer's end. We, along with everyone else, will patiently wait to see how this one turns out, but it's our bet that with literally hundreds of millions to be had, and the band sounding in fine form at last December's London show, that before all is said and done Zeppelin will hit the road... at least for a few well-chosen events, perhaps with notable charities benefiting from their performances.

NEWS UPDATE: Remember all that talk just a few weeks ago about how the 9 members of Slipknot had circled 9/9 (in other words September 9) as the hoped-for release date for their next album? Well... forget it. It now seems a virtual certainty that we will be hearing the first new music in four years from the Masked Metal Marauders a month earlier than that... by the second week of August. The simple fact is that the still-untitled album is complete, and powerful forces within the band's record label don't want to waste one precious second getting it into the hands of fans around the globe. Obviously, Big Things are expected from the Knot this time around, and with the band already on the tour trail starting in July, the philosophy has become to take advantage of the opportunity presented and get as many people as possible excited about the band's new disc.

QUICKIE QUIZ: What home state is shared by the members of Disturbed and Mudvayne? Oh, who are we fooling? Of course you know it's Illinois.

ROCK WIRE REPORT: Rumblings out of California indicate that *Ozzfest* may be a very different kind of festival this summer. Stay tuned for details... Speaking of Ozzy, his old friends in Black Sabbath seem well on their way to releasing their first album with Ronnie James Dio in over 20 years. This one will, of course, come out under the band's "alternate" name, Heaven And Hell... Where have 21st Century metal leaders Lamb of God gone in recent days? Talk has it that they're planning on taking almost a year off from recording and touring before resuming the rock and roll grind.... While we're all still waiting for the definitive word, things do seem much more positive around AC/DC this month. Not only is the band in the process of finally finishing their first disc in six years, but those who have heard some of the tracks are calling it a "classic." *See you next month!*

ing their name and band logo for use on hockey equipment. So if any of you want to own an Ellipse Stealth S17 limited edition Atreyu hockey stick, now is your chance. "It's just one of those cool opportunities that comes your way when you're in a band," said vocalist Alex Vartkatzas, "You've got to take advantage of them when you can." Kind'a reminds us of the old hockey announcer who warned an overly aggressive player that if he wasn't careful he'd end up with a "Koho (another brand of stick) up

BULLET FOR MY VALENTINE:

It kind'a goes with the territory, but Bullet For My Valentine main man Matt Tuck admits to being more than a little bothered by the way the press back in the band's British homeland has "turned" on them with their sophomore release, Scream Aim Fire. "They always do that," he said. "The British press love to build you up... then tear you down. They haven't been as supportive this time, but that's fine with us. They gave us a strong foundation to build upon, and we'll always be thankful for that. The response the



fans have given us around the world (including a #4 chart entry in America) tells us that we've done our job well.

MUDVAYNE: There's still talk that Mudvayne's next CD (now scheduled for a mid-summer release) may end up being a double-disc package. But when directly confronted about that rumor, vocalist Chad Gray seemed less than committed to the concept. "We definitely have enough material for two discs, but if we decide to do something like that, we'd probably release them separately a number of months apart— almost like what System of a Down did a few years ago. That way we could stay on the road

and be able to not only release new material, but also bring new songs into the set throughout the tour."



AVENGED SEVENFOLD: It's been a busy time for the members of Avenged Sevenfold. First, they served as the headline attraction of the spring's Taste of Chaos tour, along with Afreyu and Bullet For My Valentine. Then it was off to Europe for this So Cal unit to support the legendary Iron Maiden for a series of dates. "This has been one of the most amazing times in our lives, said guitarist Zacky Vengeance. Taste of Chaos was great because it brought together some of the best young metal bands in the world. The fans really got off on those shows. Then to be invited by a band as prestigious as Maiden to tour with them topped off everything perfectly

HEAVEN & HELL: Guitarist Tonv Iommi admits that he wasn't sure if Heaven & Hell would even consider making a new album until their recent world tour was almost at its end. "I believe we were in Japan," lommi said. "I happened to ask Ronnie (James Dio) very casually if he thought we should begin writing for an album. He was very matter-of-fact about it... but also very positive. As soon as I approached everyone else with the idea, I realized that we had the focus and momentum needed to make an album, and that it was the perfect time to do it."

AC/DC: We've all heard it before, so perhaps we shouldn't be getting our hopes up, but reports out of Europe indicate that AC/DC are finally making significant progress towards completing their first album of new material in over six years. While there are always the unexpected delays when the Thunder From Down Under is concerned, it now seems almost certain that we will all get to hear some new AC/DC music sometime this year. "I know they would like to play some live shows this summer," said a band insider. "But that probably won't happen unless they're satisfied with the way this album is going. But the good new is that progress is being made.

METAL MUSINGS

Still Stuck In The Mojo

Now that the scourge of nu-metal is finally behind us, can there still be room for a rapper to front a solid heavy metal band? Atlanta's Stuck Mojo answers that question on Southern Born Killers (Napalm Records). Not only are lead guitarist Rich Ward's chops still dazzlingly fuzzy and psychedelic, but Stuck Mojo circa 2008 (Rich started this thing in 1989) sounds almost as good as its 1998 Rising masterpiece for the first time in a

Drummer Evan Bruno, bassist Sean Delson, gui-tarist Mike Martin and rapper Lord Nelson are the ones Ward should thank. Or maybe they should thank him. The tracks are political, funky, heavy and, despite relying a little too much on cinematic and news samples, quite memorable. Metal is Dead, I'm American, For The Cause Of Allah, That's When I Burn, Yoko and five others are brought home in under 47 minutes and that's good.

The band had petered out after six albums and eight world tours in 2000. Plus, things weren't exactly friendly between band members, management and label. Ward split first to go solo and produce Fozzy (wrestler Chris "Y2J" Jericho's band)

Four years later, he realized he was still stuck in the mojo, so he reformed the band for 17-date Euro tour. Fans were ecstatic. Reviews were fawning. It felt good. So they toured the states for six

straight weeks with hardly a day off. Then they toured Europe again. And again. Then twice more. All this constant touring made them tighter than a mosquito's tweeter.

Sixteen months later, they entered England's Backstage Studios with top Brit producer Andy Sneap to lay down tracks for Southern Born Killers. Sneap's reputation preceded him. Besides being Sabbat's lead guitarist, he's produced Opeth (winning a Swedish Grammy Award for their 2001 Deliverance album) and Killswitch Engage (winning a U.S. Grammy award for their 2004 The End Of Heartache album). Originally, the sessions were with original rapper Bonz, but Bonz and Ward had issues dating back years and, after Bonz split, the whole album had to be re-recorded again with new rapper Lord Nelson, a friend of Ward's. Nelson, for his part, sounds very similar to Bonz, even in phrasing and articulation. Only time will tell if he has the personality and charisma of the talented Bonz man.

Once the album was complete, it was made available in its entirety via download. Those who purchased the album out of the trunks of Stuck Mojo's cars at gigs received a bonus DVD and ornate booklet. The gamble worked. The album became one of their most successful, thus luring a new label, Napelm, who released it in stores shortly thereafter with three new tracks.

FLASHBACK

It's 1998. Bonz is sitting in the back of the tour



BY: AMY SCIARRETTO

ALL-ACCESS: Who's Doing What... and

Velvet Revolver drummer Matt Sorum has followed in the footsteps of many a rocker and launched his own clothing line with the help of veteran designer Max Noce, who has had stints with hip lines like Dolce & Gabbana. Obviously, if you're a low maintenance metalhead, this means absolutely nothing to you. If you're a fashionable metalhead who likes to look good whilst banging your head, then this idea/launch probably excites you. Whatever the case, it just goes to show you that rock and rollers can have multiple careers. That said, the Sorum Noce line launched in March, with the grand opening of their own West Hollywood boutique. The line claims to bring "old world sophistication" back to current fashion, shunning oversized, flashy styles. Also, Sorum's VR bandmates have supported his extracurricular endeavor, modeling the fashions at www.sorumnoce.com...Billy Howerdel of A Perfect Circle has resurfaced in a new band called Ashes Divide...While System Of A Down remains on hiatus, guitarist Daron Malakian and drummer John Dolomayan have started a new project called Scars On Broadway. We're anxious to hear what this dastardly duo comes up with....Modern Life Is War have broken up. RIP, we hardly knew ye... Korn guitarist James 'Munky' Shaffer has planned a new project entitled Fear And The Nervous System. The band's debut record will be released in August, via Munky's own label,

Emotional Syphon Recordings. The band is a bit of a supergroup, and it features Munky on guitars and vocals, with Billy Gould (ex-Faith No More) on

bass, Wes Borland (Black Light Burns, ex-Limp Bizkit) on guitars, Brooks Wackerman (Bad Religion, Tenacious D) on drums and percussion, Leopold

Ross on programming and guitars and Zach Baird on keyboards and programming...In other metal "supergroup" news, Fear Factory guitarist Christian Olde Wolbers and drummer Raymond Herrera have formed a new band called Burn It All, featuring ex-Damageplan vocalist Pat Lachman. The line up is impressive and we can't wait to hear music and see what this band does. In case you're wondering what's the deal with Fear Factory, the band, currently unsigned, is on hiatus because vocalist Burton C. Bell is focusing his attention on Ascension Of The Watchers, his other project. What a tangled web these rockers weave! Luckily for you, you have us to keep things straight and to keep you informed of all these comings and goings...Shadows Fall have reissued a digitally remixed and remastered version of their Century Media debut, 2000's Of One Blood. Of the reissue, vocalist Brian Fair says, "It's almost impossible to believe that it has been nearly a decade since these songs were laid down at Planet Z. Zeuss had barely finished putting together the studio and we had barely finished writing these songs, but there we where recording our debut for Century Media. It was a very hectic time as the band was getting to know each other and our sound was evolving constantly. This record captures that sense of urgency and exploration and was the groundwork to everything we would go on to accomplish. We never imagined where we would find ourselves today!" Further commenting, the dreadlocked vocalist says, "When I first threw in the remixed version, the first thing I noticed was how huge the guitars sound! Zeuss must have slapped some down home gravy on the disk because this sounds thick. All of the nuances that were once lost have been restored and brought to the forefront as originally intended. This was originally recorded without Pro-Tools and high tech editing while we learned our way around a studio and Zeuss learned what all his gear could do. A lot of the work was done manually and it was tedious and demanding, but I feel like that human element is what breathed life into this album." CMR is also issuing a limited edition t-shirt with the release. So all you collectors out there, take note...Finnish monster rock band Lordi are working on new material. The monsters of rock have not revealed any other details about the new music but we at Hit Parader feel compelled to issue this warning: Be afraid. Be very afraid. More next month...

MORE MUSIN

bus; laughing a lot and explaining into my tape recorder why Atlanta is such a great city for music and will lead the way for rappers in the near-future (he was right). "Dig," he says, "you're going to see us in our hometown. These people are ready to pop. They're in there right now freaking out and headbanging and we haven't even started playing yet." I'm led out into the sidestreet and through an open door into an old theater. The record company publicist practically has to hold my hand to get me inside but I don't mind because she's cute. I'm led right to the side of the stage itself. People are crawling all over the walls. It's stifling hot. The Jimi Hendrix Experience is booming out of the loudspeakers. I turn to find my hostess but she's gone, leaving me alone in a strange city in a crowded room, pressed up against the side of a stage fight. and getting tighter. I'm starting to get a little paranoid as more and more people attempt to jam into the small space and press me up even tighter against the stage. They all seem so big...and stoned. "If there's a fire, we're all toast," I think as bile starts to rise in my throat. I quickly calm myself down and concentrate on Hendrix. Voodoo Chile is playing and it does the trick. I get into its seductive lyncism and start to sway, moving this way and that into my neighbors, pressing the flesh of those around with abandonment. The music is so soothing, so gently calming, everything is won-

A bomb goes off.

I'm startled and frightened beyond belief and look around wildly but it's only Stuck Mojo taking the stage to the flash of fire. One second I'm being lulled into a false sense of security. The very next second, with no warning, Stuck Mojo is headbang-ing the loudest, funkiest, heaviest, bass-throbbing-in-your-gut metal not two feet in front of me. I'm electrified, rooted to the spot, eyes wide open with astonishment as all around me huge guys headbang and push and pull and jump and shout and bang into me

Quickly, a sense of sheer vitality envelops my consciousness and I involuntarily start to twitch and move and respond to this massive display of might from this band who not minutes ago were just sitting talking but now seem to be elevating themselves into the air with a swinging hammer of godlike proportions. It's mesmerizing, and it ulti-mately became one of the greatest metal moments of my life.

As the songs unfurl and I realize that they are so much better on a stage than on Rising (which I love), one of my journalist friends from New York who I made the trip with, unbeknownst to me, is also having some kind of musical epiphany. His, though, comes out in a different way. While mine is internalized, his is more proactive. Suddenly he's next to me. "Hold my camera," he shouts as he shoves it in my arms. And, with that, he climbs the stage only to fling himself off of it backwards where a gaggle of 'bangers' seem to catch him on cue:

I will long remember that night in Atlanta. And I will always be a fan of Stuck Mojo because of it.





caught i n

Marilyn Manson's fans didn't know what to talk about first. Bassist Twiggy Ramirez was back playing MM's right-hand man. The new stage set (featuring an exploding Bible) promised to shock, rock and horrify all in one fell swoop. And, best of all, Manson himself seemed primed and ready to reclaim his title as heavy metal's Public Enemy #1. It was early spring, some six months after the Manson gang had released their most recent disc, Eat Me, Drink Me, yet the fervor that surrounded this sold-out show was palpable. easily rivaling anything the American concert scene had experienced this year.

It was still nearly two hours before show time as a throng of perhaps 500 strangely dressed fans— ranging in age from their mid-teens to their late-20s, many wearing garish, somewhat outdated "goth" makeup- began to gather outside of the sold-out theater for that evening's performance. They weren't necessarily there to cause trouble or even to be noticed— more than anything, they were there to be around others who apparently shared their fears and their frustrations, as well as their decidedly different perspectives on life. Clearly, this was a gathering-of-tribes, an assembling of society's wanna-be outcasts and outlaws, all gathered together in one place at one time with one express purpose in mind... to be part of the Marilyn Manson experience that would soon take place.

Indeed, these fans were not there to just witness the show— they were there to partake in it. Through their outlandish appearance and defiant stance, they signaled to all with whom they came in contact that this was their night to shine. Some were adorned in various Manson T-shirts,

many featuring the singer's infamously mismatched eyes staring hauntingly out at anyone who dared stare back at them. Others chose more traditional

rock garbassorted bits of leather and denim— all designed to express both the distance and the disdain that they felt towards "conservative" main-stream American society. To many onlookers it was a scary sight, to others it ranked as merely a sad commentary on where the teen-aged masses of the world were looking for leadership and guidance

'Manson rules!," exclaimed one 17 year-old girl. "Me and my friend waited on line for six hours to get tickets to this show, and we left home at three this afternoon to get

here. I've been waiting all year for this... nah. I've been waiting all my life for this. As the commotion outside of the arena continued to build as show time slowly approached, the buzz backstage also began to reach a fever pitch. In sharp contrast to Manson's apparent anti-everything stance, those who worked to put on his shows seemed to be the personification of professionalism. In fact, thirty minutes prior to taking the stage, the area directly outside of Manson's dressing room was a veritable beehive of activity. Roadies moved equipment boxes, techs tuned instruments, the pyroguys did their thing. All that was left was for MM himself to appear.



Finally he did. Taking the stage amid a flurry of explosions and flashing lights, Manson and his musical cohorts tore into their tight, well-planned two hour set, presenting material from all of MM's chart topping discs, drawing especially from his best-known works, Antichrist Superstar and Mechanical Animals. And while some of

MM's recent tunes drew solid fan reaction, it was older hits such as *The Beautiful People*, the *Dope Show* and *Sweet Dreams* that really turned the crowd's heat up a notch. Wearing an outfit that might best be described as malice-in-wonderland, and reveling in the energy that Ramirez' stage presence provided, Manson was clearly the man in charge—the master of metallic ceremonies. Though at times his voice sounded rather strained, every one of those in attendance seemed positively thrilled to be basking

in the light of His Greatness.

"These fans understand me." Manson had said prior to the show. "They come because they know they're going to have a good time.

extreme



Saudades de Rock Available Now

Extreme returns to form with their first studio album in over 12 years!





metal

majority of this city, despite negative media reports, is very much alive

And at the end of the day. Soilent Green are just a bunch of regular guys in an irregular position, and that's the position of playing music! Patton concludes, "As much as I'd love to say that I have the unique ability to fart the alphabet and spit bird calls at the same time, the reality is we are just a bunch of blue collar loser musicians that walk through, and sometimes fight through, the day, and jam at night!"

own world at that moment. The last thing on our minds is the problems this city has. The

For Inevitable Collapse In The Presence Of Conviction. Soilent Green left longtime home Relapse for the greener pastures of Metal Blade. The exit wasn't dramatic, considering the assortment of problems that Soilent Green have dealt with over the course of their metallic career.

'We had a lot of tragic stuff happen when we were with Relapse," says guitarist Brian Patton. "A dark cloud followed us. It's hard to work a band that gets crippled every time they try and go out on tour." The guitarist is referring to the two van accidents the band endured. "Moving to Metal Blade seemed like a natural transition. They were enthusiastic about what we've done and could possibly do and we hadn't had that feeling in a while," he finishes.

The new album. which Patton claims was "an extremely smooth and positive process," and new label represent a fresh start for these Louisiana sludge metallers. Over the past few years, the dirty NOLA -that's New Orleans, LAsound has grown increasingly popular, with Down, Crowbar and Kingdom Of Sorrow pushing the style of music into the mainstream's con-

sciousness. Soilent Green are one of the few to combine thrashy speed with doomy, dirt-encrusted riffs.

'We are one of the only bands left from the New Orleans '80s speed metal scene, started by Exhorder, Graveryard Rodeo, and Shell Shock, which are all still staying true to those roots," Patton states. "We do have the slower blues influence that this area is known for, but we incorporate a more eclectic variety of styles and tempo changes.

As for the NOLA music scene and Katrina's affect, Patton recalls, "We were on tour when Katrina hit. Considering our van wrecks and the [2003] murder of our former bass player [Scott Williams], we were numb when watching this stuff on the news, just like everyone else in the world, but this was happening to our family and friends. When we got home, we obviously had to pick up the pieces and move forward, and music was the way to escape it all. Eyehategod, the band I also play with, played the first show after the hurricane at a flooded out restaurant with generators and it was beautiful. Everyone was able to let go and have a good time in the middle of a disaster area." As far as the hurricane affecting the band's music, it didn't. Patton says, "When we're locked in the room writing, we are in our

Epicurean hail from Minnesota, the state where winters are known for their particularly bitter, almost unlivable quality. This begs the question: Do those brutal winters contribute to the ferocious brand of metal that Epicurean makes? Does the band consist of immortals who can withstand the burn and deep chill that a Minnesota winter provides?

Vocalist John Laramy laughs at such a suggestion, saying, "Immortals? Yes, yes we are! However, I don't know big of an effect the winter has on the music, but I think it certainly forces us all to spend a lot of time indoors." Ok, we'll buy that. Being forced to spend time indoors probably fuels creativity that helps combat the boredom of not being able to do anything else. Immortality aside. Epicurean are a band poised to make a splash in the heavy

Epicurean recently re-released A Consequence Of Design, their self-issued debut. through Metal Blade with two additional

songs, instead of writing and recording an entire new album. "It just seemed to be the appropriate route," says Laramy We are proud of this record and want ed to get the songs out on a larger scale, as well as having it be the first chapter of our concept for the records to come. We added new songs to make it more well-rounded and to give the people who were behind us when we self-released it something more if they pick up the new copy

On A Consequence Of Design, Epicurean craft forward-thinking, melodic metal with a punch. And Theater Opeth, and In Flames

sound like, and the result is A

Consequence Of Design. "We try and

mix a lot of different elements into our music." Laramy says. "As long
as we've been a band, we've done our own thing and never tried to copy anyone or be a part of any specific scene. I think that comes across in the writing." Laramy says that Lithograph is the song on A Consequence OI Design that most delity defines Epicurean's vast. Jush sound because the song indicates "where we will be going with our music. It's fast, complex, heavy at moments, and then a little more neclew at times. It has that ever-changing intensity that we love in our music."

Catch Epicarean on the road this summer.

Figure Gentra—by the way, they are from tennessed, not whose have found a way to dance through the storms that continue to dominate their lives. The band is highly styled radio mick dark almost gothic image of black cycliner and spiky bair while making easily digestic hard rock with a melodic edge. One listen to the sharp-fungularity of wake Me Sick and you'll be hooked on the band's self-titled debut.

But the road hasn't been an easy one to Egypt Central to bue. After signing to Luca and recording their depart review, the band was dropped when their A&R men abruptly exited the company. But that was by so means a falla blow or a noil in the Egypt Central coffer. The band got tip, dusted rised off, and signed by a seriolabel for Early Mexic. Things have been looking up ever sings.

Vocalist Jone T. Falls says. Not to sound cliche, but a lot of the reason that we chose to keep going was the tank and each other. We didn't want to give up on this record. We made a great record, and the label [we were signed to at the time] but

told us we made a great record with five or six singles. We got caught in the crossfire and it was beyond our control. So we dealt with the reality of the situation and we kept going. Our music is all about being uplifting and improving negative situations and getting through them. You can put a positive spin on anything and persevere. That is our message on anything.



Egypt Central are happy to be putting their nose to the grindstone and are happy to get the drama out of the way on the front end. The music sounds "new but familiar, but you will find pieces of things that you like, since we're aggressive but emotional," says Falls, who likes to play poker and pool in his spare time. "Different is the song on the record that still holds true and it's like a statement about why we started playing music. We were different, as people, and we wanted to relate to and connect with other people who are different. After all we've gone through in the music business, that statement still holds true to ourselves. We do things our way, despite the turmoil. That's the price we paid. And it was the right decision to keep going." Egypt Central are climbing the rock radio charts and the record is selling at a decent clip. "We are going to tour till our legs fall off or we wear tread off the van tires," Falls finishes. Get on the Egypt Central train now or choke on its dust!

John Joseph, also known as "Blooclot," is not new to the hard rock scene. The former Cro-Mag vocalist has been around the block many a time Evolution Of A Cro-Magnon. Once you pick up the book, you will not be able to put it down, it's captivating and engrossing, as the vocalist vividly recounts his life in foster care, on the mean streets of NYC, and his embracing of the Hare

hard work that went into it," Joseph says about how he reached deep into his guts and his memories for his source material. "Some of the child-hood things were hard to revisit. But it was a real cleansing process, as well. The human spirit is incredible in terms of our ability to overcome obstacles. My obstacle was never talking about painful stuff in my life, so in that sense, I removed it by writing this book. The key was surrounding myself with positive people."

Joseph never set out to pen a memoir, despite having lived a life that was meaty.

my writing partner and girlfmend at the time. Priscilla Sommer," says Joseph. "We were using some of my real life experiences for the main char-acter. She kept urging me to write the book and I'm people going through tough things in their own lives. I'm not trying to be some kind of guru, but point them in the direction of what helped me which are the real teachings of Snila Prabhupada. Just as with the Cro-Mags, I never preach. Just say, 'Yo here's the crazy stuff! went through and of wolves in sheep's clothing, because in every spiritual practice, bad people are there to cheat and exploit good people and the Hare Krishna Movement is no different.

After finding the Krishna movement and bleeding

a book on health, training, and vegetarian nutrition and continues to work on films, as well. Ever the millennial Renaissance man he has a new band called Bloodclot which released Burn Babylon Burn, and it features members of Cro-Mags Biohazard, and Pro-Pain. So it you like to read and BY: AMY SCIARRETTO

SAME QUESTION. DIFFERENT BANDS

Rock and roll musicians can spend a lot of time away from home sweet home. Being on tour is exciting and adventurous since you get to make like Jon Bon Jovi, and

see a million faces and rock them all. However, there is something to be said for the creature comforts of home and sleeping in your own bed, surrounded by your own things in the apartment or the house that you pay for, after a long, exhausting day. In honor of their hometowns and home countries, we decided to ask some of our favorite artists what is the best thing about where they are from, and why they keep coming home despite having seen the world and all that it has to offer.

FREDRIK AKESSON

OPETH

Fredrik Akesson is the new guitarist in Opeth. and he lives north of Stockholm, Sweden, and he loves coming home because "it's close to the city, but there is still a lot of nature nearby, I love the freshness of the air where I live. When I am home, I am always looking for road signs, because that is all I see when I am on the road. When you come home, you get to see your family, eat your favorite food, and get into your routines. It's hard on the road." Akesson recently joined Opeth after spending a year on the road touring as quitarist for Arch Enemy.



where they played 150 shows worldwide and three American tours in support of Doomsday Machine. So Akesson is no stranger to the concept of being a "road warrior" and it appears that Sweden provides a peaceful sanctuary to which he enjoys returning.

BJORN GELOTTE IN FLAMES

IN FLAMES
The In Flames guitarist is also a Swede in a band that makes a concerted effort to get to the US to tour and promote its albums. In Flames spent Spring 2008 as part of Dave Mustaine's Gigantour, promoting A Sense Of Purpose. Gelotte says, "Sweden is special because we are from there, but we have seen other places. It surely has upsides. It can be comfortable, and you can make money, but it is also very safe. There, education is important, as is health care. When you are a kid, you don't care about that type of stuff, but when you have kids, you start to care and realize just how important all soft that is. And we notice that these benefits can be different from country to country. So that is one of the key things. The few days of summer that we have in Sweden are just amazing. We rarely have a proper summer, so when it does hit, the whole world glows. It's beautiful."



If your rock and roll soul possesses even a single iota of true heavy metal bluster, then you've just gotta love everything about

Iron Steel, From their goth-styled band logo to their tonguefirmly-plantedin-cheek metallic name, to the blood and guts attitude that this modern-day "supergroup" brings to their debut EP. The Devil May Care, there can be little doubt that this unit featuring former Megadeth bassist Dave Ellefson, Sevendust drummer Morgan Rose, quitarist Tommy Redd, Chimaira bassist Jim LaMarca, exSkid Row bassist Rachel Bolan and vocalist Fran Strine (whose photographic work has often appeared on the pages of Hit Parader) is the real metal deal. And Satan help any one of us who may choose to question this

unit's commitment to the hard rock cause, their "one louder than Spinal Tap" talent or, hell forbid, their metallic intensity!

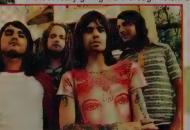
'My brothers in metal— the men of Iron Steel-share a lust for blood, spiked leather, chains and screaming hot groupies," Strine said. "This is why we play music that will kick you in the throat... and if the music doesn't do it, I will do it with my steel tipped boots... ahahahahahaha!!!!!"

On such tracks as Attack, STD, Hail Satan and Pie Eater, the manly men of Iron Steel prove that the Age of Metal of still alive and well. This stuff rocks with a hell-bent fury that perfectly reflects their "Spawn of Beelzebub" roots, and rolls with the sonic intensity of a scud missile. With their EP being produced by the highly regarded Johnny K. (best known for his knob-twisting efforts with Disturbed and Staind), there's lit-tle doubt that these dynamic dudes are taking their combined efforts quite seriously. While it still remains to be seen if there will be a long and hopefully sordid history associated with this instant mega-band, it does appear that they won't vanish quickly (or quietly) into the rock and roll sunset. Let's leave it to the ever-insightful Mr. Ellefson to put his efforts with Iron Steel in their proper historical perspective.

'Iron Steel is the modern day Stormtroopers of Death," he said. "It's all bad-ass players throwin' down on one sick

disc of metal!"

The members of Stonerider cringe just a bit when they hear the term "classic rock" attached to the sounds created on their debut disc, Three Legs of Trouble. Vocalist/guitarist Matt Tanner, guitarist Neil Warren, drummer Jack Krutzky and bassist Champ Champagne sense that some media types would like to instantly pigeon-hole their straight-ahead, balls-to-the-wall style without really giving it a thorough listen. But on second



thought, these Atlantabased rockers aren't really that worried about how media-types might react to their efforts. After all Stonerider are convinced

that good ol', amp-busting, ear-blasting rock and roll is something that everyone, everywhere should be able to hear whenever they want to. Sure, these guys draw heavily on a style first pioneered by the likes of Aerosmith, AC/DC and Led Zeppelin. But at the same time, they play their music with a degree of ferocity, simplicity and sincerity that might convince you that they just "discovered" this stuff last week.

"What we set out to do was make an album that was heavy in an entirely new kind of way," Warren said. "On a lot of albums, you hear the 'heavy.' With us we want you to feel the 'heavy.' It's something you just have to experience by playing our music and getting into it."

It's not like these guys came out of the blue to acquire their time-tested musical attitudes. Prior to forming Stonerider, each of the group's four members had worked together in the popular Southern band Fight Paris before deciding to cast their lot in rock and roll life in a somewhat different direction. Each day they'd gather together and jam, battling with one another to see who could come up with the heaviest riff and the most wallshaking melody. The results, as heard on such tracks as Back From The Dead, Breakout and Rush Hour Baby prove that Stonerider may just be on the right track to bring high voltage rock back to the masses. While many current hard rock fans seem intent on turning their backs to some of the form's classic sounds, these guys are just as determined to get them to turn around and face the music

"We grew up listening to a lot of great bands," Warren said. "Now it's our turn to take that inspiration and do something interesting with it. We've always faced an uphill battle to get people to take us seriously; they may not have liked the way we played, or the way we looked. Well that's too bad ... all we want is for them to like the way we rock!"

TESTAMENT

"The Bay Area is one of the greatest places on earth," exclaims Testament guitarist Eric Peterson. "We have the beautiful coast of Big Sur and then there is the European flair style of San Francisco. There are amazing restaurants all over, with a huge variety of what they call "California Cuisine." We have made food better. Just look at sushi!" But it's not just the food that makes the Bay Area have "must live status in Peterson's eyes. The scenery and the climate are pretty breath-taking, as well. He continues, "We have the mountains of Tahoe. And of course, the weather, which is comparable to the Mediterranean weather in Europe. It's always around 70 degrees, and above all of that, there are plenty of beautiful women that inhabit the area." Last but not least, the Bay Area, known for exporting thrash by the tonnage, is definitely a defining marker of the region. Peterson says, "We have a great history of bands from Northern California, dating back to Santana, The Doobie Brothers era. The Grateful Dead, the 1960s, the Haight Ashbury scene. We also have the thrash metal genre,



which was born here and that I am proud to be a part of. The Bay Area rules; it's gotta be one of the best places on earth to live." That is an endorsement of California that could have been paid for by the Governator, Arnold Schwarzenegger.

SHAI HULUD

SHAI HULUD
Shai Hulud have a new album, Misanthrope
Pure, out on Metal Blade
Records. Back in the early 'Oos, the band
migrated from Florida to scenic
Poughkeepsie, NY. Guitarist Matt Fox now some
siders Poughkeepsie his home, saying,
"Outside of the local Indian restaurant, Kebab
Palace, on Route 9, where we bring our whole
entourage and where we bring bands to eat
when the come to town to play, the best thing
about Poughkeepsie is, having come from
Florida, being more centralized. As a band, if
we need to borrow a musician from another
band to play a show, we can do that. We can
easily play New Jersey, New York, Washington,
DC, Boston, Hartford. There are a million more
options available to you when you live in this
hub." Fox also gives props to the local music
club, finishing, "I never knew about The Chance
until we got there, either."



Go To hitparader.com Or Call 1-800-800-6544

Send Complete Coupon With Payment To
MAGAZINE SERVICES, Dept. HP,
P.O. Box 9863, Ft. Lauderdale, FL 33310

USA 12 ISSUES 29.50____ 24 ISSUES 55.00____ ENCLOSED:

___CHECK ___MONEY ORDER

CANADA FOREIGN 41.50____ 47.50___ 79.00___ 91.00__

OR CHARGE TO:

__MASTER CHARGE ___VISA

EXP. DATE_

CREDIT CARD#

NAME (Please Print)

ADDRESS

CITY STATE ZIP

(PLEASE ALLOW 4-6 WEEKS FOR YOUR FIRST ISSUE.) SUB AD 8-08

SIGNATURE

*Saving on a two year subscription.

A23915



HP reviews the latest CDs & DVDs

Each month we like to put two of our top Hit Parader staffers in a room with a stack of new releases. Sometimes they agree on the quality of these recent arrivals— more often, they don't. Either way, we call this exercise in musical futility Collision Course.

DISTURBED, INDESTRUCTIBLE

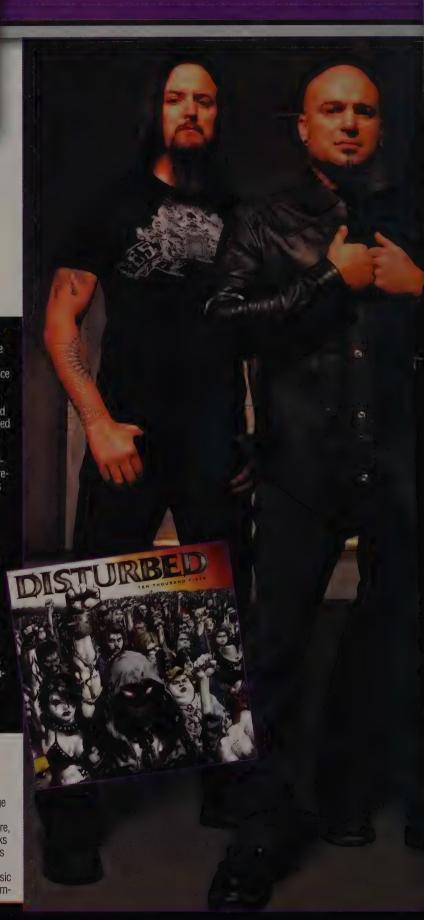
Disturbed have carved out quite a niche for themselves in the hard rock universe. While once incorrectly placed in the "nu metal" category upon their emergence almost a decade ago, since then these Chicago natives have not only proven their balls-out bluster, but that they're as timeless as any great hard rock band can be. Once again on **Indestructible** vocalist David Draiman and the crew have constructed a rock-solid musical package, one filled with memorable melodies, killer riffs, and lyrics (many focusing on the loyalty and support earned by American soldiers around the world) that spit in the face of both rock convention and tradition. In the hands of this heady crew it all works like a charm, creating a distinctly original cacophony of sound that earmarks this disc as the magnum opus of Disturbed's already highly distinguished career.

GRADE: A-

I've always viewed Disturbed as something of an acquired taste; a band with too many mainstream—albeit quirky—hard rock sensibilities to appeal to my decidedly avant-garde tastes. And, to be honest, not much has changed within the band's musical formula on Indestructible. There's still those staccato vocals outbursts, those heavy-yet-accessible riffs, and those occasionally labored lynical forays. But maybe I'm getting older and softer (at least in the head) 'cause I've gotta admit that for the most part I really like this stuff. Perhaps it's more a case of the contemporary hard rock form moving in Disturbed's direction than the band sojourning to meet current industry standards. But either way, even when the group is preaching their support for some seemingly unusual cause, they manage to make it work through the sheer sonic intensity of their music. GRADE: B+

BLACK TIDE, LIGHT FROM ABOVE

They're young, they're fast, and they've been compared to Metallica! Yes, Miami's own Black Tide have emerged as the rage of the 2008 hard rock scene... and that was *before* their debut disc, **Light From Above**, was even released. But now that it's here, it's even easier to understand what all the fuss is about. On tracks like *Shockwave, Shout* and *Warriors of Time*, these young dudes (who range in age from 14 to 19) proudly put their metal mettle on full display. While many long-time followers of the heavy music scene may feel like they've heard almost all of this before, the sim-





ple, undeniable notion is that every generation needs to reinvent the heavy metal "wheel", and on Light From Above Black Tide do about as good a job of it as anyone can rightfully expect to do exactly that.

GRADE: A-

"Hype" can hang like the proverbial albatross around the necks of any aspiring young band. And in recent days few metal acts have had the hype machine working harder or longer that Black Tide. We've all heard how they're supposed to be to Next Big Thing in the hard rock world, a band that can reignite the long-dormant spark of metallic energy that shot so many household names to the top back in the '70s, '80s and '90s. Well, if I was approaching Light From Above without knowing that it was supposed to "revolutionize" the entire 21st Century metal world, then perhaps I would have been blown away by Black Tide's power, passion and purpose. But with the heavy weight of overwrought expectations now serving as their constant companion, some of the material presented here seemed rather derivative and surprisingly cautious. Who knows, maybe it's just me, but at times it seems like we're so anxious to have new heavy metal heroes in our midst that we all build bands up to the point where they can't possibly satisfy our suddenly inflated dreams.

AS I LAY DYING.

AN OCEAN BETWEEN US

Among metalcore's contemporary elite, it often
seems as if As I lay Dying are forced to play second fiddle (or perhaps that should be rhythm guitar) behind the likes of Lamb of God, Shadows Fall and Killswitch Engage. Who knows? Maybe it's the band's unusual name, their quasi-Christian stance, or their slightly off-kilter rock and roll sensibility that has so-far caused them to barely miss out on reaching the top rung of this era's heavy metal sweepstakes. But with the release of **An Ocean** Between Us it would appear as if this San Diegobased unit has discovered the ideal manner for tapping into this generation metal motherload. With the AILD boys upping the melodic content of their tunes on this, their third studio release, it appears as if they may finally begin to attain the degree of notoriety that has so-far eluded them.

I've always believed in As I Lay Dying, and that confidence has been richly rewarded with An Ocean Between Us. The band has taken some of the "edges" off of the music that distinguished their first two discs, but these songs are still edgy enough to satisfy the cravings of even the most cutting-edge metalhead. While not taking any true risks here, this So Cal unit has managed to meld their pro-Christian lyrical messages with a tradi-tional metal sensibility to create an album that speaks to you rather than at you. As forerunners of this era's alterna-metal sound, AILD should be among 2008's biggest bands, and with An Ocean Between Us serving as their ammunition it would

SOILENT GREEN Inevitable Collapse In The Presence Of Conviction (Meta

Inevitable Collapse in The Presence Of

Conviction their

LICE FEEDBLISS

Death metal saw its heyday back in the early 80s and mid 90s, but that doesn't stop the death metalheads from having their say and continuing to make music Eternal, featuring noted producer and ex-Morbid Angel guitarist Erik Rutan, will sear even the most baby fine hair on your ears on Fury And Flames, a hunk of barn burning death metal. Solos, riffs, blast beats, guttural screaming. It's all here on the fireball that is Fury And Flames

We Are The **Nightmare**

Arsis's We Are The Nightmare

teeth gnashing We Are The Nightmare and we at Hit Parader are thoroughly impressed by this





appear as if they're well prepared to venture into a battle to win over metal souls around the globe.

GRADE: B+

MOTLEY CRUE, LIVE: CARNIVAL OF SINS

Whether or not you grew up under the pervasive glam-metal aura of Motley Crue you've got to give these West Coast Wildmen credit for helping to establish the '80s American hard rock ethic. Unfortunately, for our taste, the Crue were always more of a studio invention than a bonafide stage headliner. Even at the peak of their considerable powers, in a live environment the severe limitations of vocalist Vince Neil only became more apparent, and while we always loved the band's on-stage "charasma" (especially Tommy Lee's spin-me-like-a-top drum solo) too many of the group's carefully constructed studio gems were transformed into under-the-bright-lights metallic mish-mashes. Well, few of our perceptions are changed by the contents of **Carnival of Sins**. While we're sure everyone spent extra time polishing these tracks up as best they could, we're all still *much* better off sticking to the studio originals. **GRADE:** C+

Motley Crue? Are they still around? Guess so. Must've missed their last tour as I followed *Vans Warped* across the country. Managed to wade through both discs. Recognized *Looks That Kill, Dr. Feelgood* and *Home Sweet Home*. (My mom always liked that one.) I assume I'll never play **Carnival of Sins** again unless I'm paid to do so. Will accept offers from anyone reading this for my once-played copy. **GRADF: C-**

APOCALYPTICA, WORLDS COLLIDE

Apocalyptica began life as the strangest of "metal" bands— four cellists doing Metallica covers. As incongruous as that sounds, it actually worked! Now, a number of years later Apocalyptica has begun to spread their wings, moving away from the niche of cover tunes to record their own original material. On **Worlds Collide** that's exactly what they do, with some heavy-handed help from the likes of Slipknot's Corey Taylor (on *I'm Not Jesus*) and Lacuna Coil's Cristina Scabbia (on *S.O.S*), who add their vocal flourishes to the proceedings. No, Apolcalyptica is still something of an acquired taste, but if you want to expand your hard rock vocabulary, while still keeping both feet squarely within comfortable confines, then **Worlds Collide** provides a near-perfect opportunity to do so. **GRADE:** B+

Apocalyptica was always a brilliant if somewhat unconventional idea— a mind-meld between classical music and heavy metal. When it worked, which was more-often-than-not, the style made cellos semi-palatable to those weaned on electric guitars. And now on **Worlds Collide** this Scandinavian unit has taken a major step forward on a series of original tracks that showcase their unique approach to its best advantage. While people may be drawn to this disc thanks to the participation of everyone from Corey Taylor to Dave Lombardo, it's still the music that's the star attraction.

22 HIT PARADER

THEINDIES

WARREL DANE Praise To The War Machine (Century Media)

warrel Dane. Nevermore's siren of a vocalist, is going it alone for a hot second. **Praise To The War Machine** is his first solo effort, but Nevermore diehards, relax! Dane hasn't abandoned his main band in favor of a solo career a la Ozzy! It's also important to mention that

Praise To The War Machine isn't much different than Dane's work in Nevermore. The music is progressive, mid-tempo metal, and Dane exercises taut control over his instrument, coaxing his vocal chords from mountains peaks down to deeper registers. When We

Pray the hook-filled Obey, and Let You Down let Dane's distinct, high-pitched vocal acrobatics take center stage. This solo effort is all about the voice, the voice, the voice!

ingan).

Teleston III

Watersheil picks up where Opeth's last opus, Ghost Reveries, left off, it starts off on a slow, almost somber note, elevated by haunt-

female vocals on Coil, before launching into the full bore Opethian combo of Swedish Melodic



Death Metal laced with notes of tolk, as well as 60s and 70s album rock. Most bands would collapse under the weight of such ambitions and such difficult fusions, but this is where Opeth shines. Guitarist/vocalist Mikael Akerfeldt spends most of Watershed using cleaner vocals—with the occasional strategically placed growths and playing progressive, somewhat blues influenced rifts. On its ninth album, these Swedes continue to surprise with epics like Porcelain Heart and Burden, both of which defy classification. The band is often described as being a "genre of one" and Watershed does nothing to discount that theory.

LIFE MARKET

Since Williams

Over the past tew years, Sweden's in Flames have morphed from a melodic death metal band into a certified hard rock act, and that's no small leat. A Sense Of Purpose is more of the same that we've come to expect (and receive from the band over the past lew album

hooky riffs, clean guitar melodies, and singer Anders Friden's gritty vocalizations. While songs like Disconnected and Alias aren't as anthemic as catalog crowd pleasers from the band's past, like Colony or Pinhall Map, they are still unforgettable, crunchily metallic songs that'll burn themselves into your brain. Edgier than your standard rock

radio fare, yet much more pleasantly accessible (and memorable) than dime-a-

dozen
metal
acts. In
Flames
and A
Sense
Of
Purpose
prove
man
nands
can con-

can continue to make vital, relevant music late in thei



Gods Of The Earth (Kemado)

Austin's The Sword is one of those bands that attracts hipsters. What do we mean by hipsters? Non-traditional music "fans" who like something because it's culturally cool. We dunno why The Sword, as opposed to hordes of other metal bands, have been slapped with the "cool" label, but they have. Despite the listeners that The Sword attracts, there is absolutely no denying that the band can play its arse off. Gods Of The Earth bleeds dirty, sludgy rifs that would make Ozzy and. Tony lommi grin from ear to ear. Gods Of The Earth is a guitar-driven record, full of licks, leads, and leaden riffs. Recommended tracks include How Heavy This Axe and Lords.





www.BuyHitParader.com



PHONE #

HP BACK ISSUE AD 7/08

ZIP

STATE

CITY



MD, LG & XL TEE SHIRTS \$19.95 - HADE FROM 100% PRE-SHRUNK COTTON.















































































































































PRIMUS











REFERE

















Married land













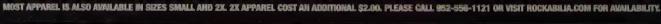












MD, LG & XL HOODIES \$59.95 - WARM AND COMFORTABLE. SOME HOODIES HAVE ZIPPERS. MD. LG & XL LONG SLEEVES \$29.95 - 100% COTTON SHIRTS. MOST HAVE SLEEVE DESIGNS. BEANIES \$18.50 - KEEP YOUR HEAD WARM WITH A ONE SIZE FITS ALL KNIT BEANIE. SLINKIN PARK Minutes to Midward Lo MY CHEMICAL ROMANCE BUCKLES \$19.00 - MADE FOR BELTS 1 3/4" WIDE OR SMALLER AND EASY TO ADJUST. 1007 BLACK LABEL SUCIETY formul Browning 48854 64151 POSTER FLAGS \$16.00 - PRINTED ON A 30" X 40" POLYESTER (LOTH WITH INDELIBLE INKS. - ARVINC Maleston To Holl .





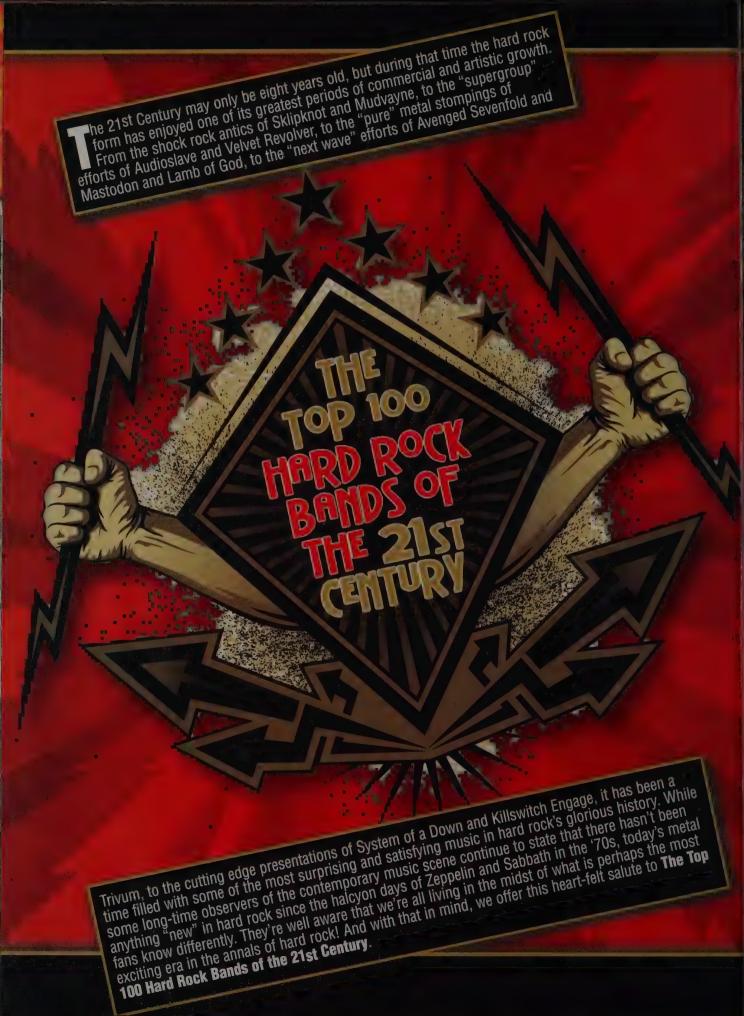


SMOES - HIGH QUALITY ROCK-THEMED SHOES.



Pe Box 39 De Chanhasser	ept 501	ler Form	Update Please	eress de The S And Have Provide Yea	is Farm. Ya Us Contact	wn And Mall To Lacebæ Pariod You Be E-Mail, dress Balow,	
Name: Phone:							
Address:				Apt#:			
City:		untersamente un professor inchesionemente (escretario)	Stal	le:	Zip:		
E-Mail Address:							
Item#	The second	n Descripti	en	Size	Qty	Item Cost	
	NA SUMMAN AND STOCKS						
United State		ail Shipping		TENER OF	Shipping		
Up To \$29.99	Shinning \$6	\$100 - \$129.99	Shipping \$11				
\$30 - \$39.99 \$40 - \$49.99	\$7 \$8	\$130 - \$149,89 \$150 - \$179,99	\$12 \$18		Priority		
\$50 - \$79.99 \$80 - \$99.99	\$9 \$10	\$180 - \$199.99 Over \$200	\$14 \$15		TOTAL		
Priority Shipping		hipping Gost From		Sond Che	ck. Money	Order or Cash.	

504.45.55.66.775.6 us, 58.85 (4, 15.5.55.66.7.75.8 us, 58.85 (4, 15.5.55.66.7) us, 58.85 (4, 15.5.66.7) us, 58.85 (4, 15.5.66.





100. Vains of Jenna:

With a look and sound that comes across as a bastardized mix of Guns N' Roses, Motley Crue and fellow Scandinavians Hanoi Rocks, it's not particularly hard to figure out where vocalist/guitarist
Lizzy DeVine, guitarist Nicki Kin, bassist JP White and drummer Jacki Stone are coming from. Vains of
Jenna play good of throw-back rock and roll, with plenty of BIG hair, loud riffs and party-hearty attitudes tossed
into the mix for good measure. If that ain't your thing, hey we understand... the new Staind album should be out in a few months. But if your tastes run towards this unit's style of fire-brand hard rock, then you could probably do a lot worse than check out Vains of Jenna's debut disc, Lit Up-Let Down.

99. Understandably, the members of Underoath were pleasantly surprised when their latest album, **Define the Great Line**, made a #2 chart debut early last summer. No, we're not talking about the "metal" charts, or the "new music" charts... we're talking the major league, can't-get-any-bigger-than-this "popular music" charts where the band had to battle against a legion of hipper-than-hip rappers, and the continuous can't-get-any-bigger-than-this "popular by a significant capture capture capture captures". pop priestesses and radio-friendly hacks in order to gain that prestigious ranking. But in all honesty, vocalist Spencer Chamberlain, guitarist James Smith, bassist Grant Brandell, keyboardist Chris Dudley, guitarist Tim McTague and drummer/vocalist Aaron Gillespie weren't totally shocked by the immediate out-of-the-box success of their new offering. Indeed, as arrogant as it may superficially sound, this Florida-based screamo-meets- hardcore unit had apparently planned for it all along.

Many of you reading this may best remember Gavin Rossdale as the handsome, charismatic frontman for Bush, the band that he continually led to the top of the charts in the late '90s. Others may know this multi-talented Londoner as the jet-setting husband of pop princess Gwen Stefani. But no matter how you may choose to recall Mr. Rossdale, the fact of the matter is that in 2005 this ambitious vocalist/guitarist launched a new project, Institute, that seems destined to raise his all-important "Q Factor" back to its previously pronounced levels. Joining forces with guitarist Chris Traynor (formerly of Helmet and Orange 9mm), bassist Cache Tolman, and drummer Charlie Walker, Rossdale's first post-Bush project proved that he hadn't lost any of his musical edge, and in fact, he clearly decided to "heavy up" his rock and roll approach on Institute's debut disc. Distort Yourself.

OPERATOR:

With Operator's debut disc. Soulcrusher, drawing rave reviews for its "classic" hard rock sound, and the group's on-stage extravaganzas leaving unsuspecting fans in wide-eyed amazement, it would seem as if the years of hard work put in by vocalist/guitarist Johnny Strong and his bandmates (guitarist Ricky Thomas, former Puddle of Mudd guitarist Paul James Phillips and bassist Wade Carpenter) have finally begun to pay off in big rock and roll dividends. As shown on such tracks as Nothing to Lose and Delicate, Operator is one band seemingly determined to turn its collective back on the "woe is us" mentality that currently dominates the metal world. In stark contrast, their bold, brash approach to their craft— which mixes Guns N' Roses quitar intensity with Soundgarden-like vocal foraysmarks this unit as a clear contender in the 2008 hard rock sweepstakes.





helm of one of hard rock's most successful bands. After all, his time is pretty well taken up by writing, recording and touring the world. True to his entrepreneurial nature, however, in 2004 not only did this power-packed vocalist agree to start his own major-label-dis-

tributed company, Realign Records, but his first release proved to be a band called Dropbox. And after checking out the contents of this quinter's self titled debut album, it's easy to understand what got Mr. Erna so excited in the first place. The fact of the matter is that guitarist Lee Richards (an original members of Godsmack), vocalist John Kosco, guitarist Joe Wilkinson, bassist James Prziosa and drummer Bob Jenkins display the kind of hard rockin' spirit expressly designed to capture the eye, ear and imagination of all who hear them.

Take a bit of Sabbath-like guitar bluster. Throw in a pinch of Skynyrd-styled southern muscle. Add a healthy heaping of Soundgarden-inspired sonic roar, If you mixed all these volatile rock and roll ingredients together, what you'd end up with might sound a lot like the music presented on Black Stone Cherry's self-titled debut disc. Throughout that effort, this incredibly young (all the band's members range between the ages of 20 and 22) Kentucky-based foursome prove that while their sound may hark back to a variety of "classic rock" influences, the results they achieve are distinctly up-to-date. For vocalist/quitarist Chris Robertson, quitarist Ben Wells, bassist Jon Lawhorn and drummer John Fred Young, the battle to balance their penchant for maintaining hard rock traditions with the desire to take the metal form to exciting new frontiers has become the foundation of the BSC musical mission.

99 DAATH

There's metal... there's extreme metal.... and then there's Daath. While this Georgia-based unit (who draw their unusual name from a Hebrew word that looseby translates to "the search for unusual knowledge") plays with as much ferocity and intensity as any current member of metal society, housed within the 13 songs featured on their debut disc, The Hinderers, are a myriad of thought-provoking concepts and some highly unconventional philosophical beliefs. And while vocalist Sean Farber, guitarist Emil Werstler, guitarist Eyal Levi, bassist Jeremy Creamer, keyboardist Mike Kameron and drummer Kevin Talley are each well versed in the diverse attitudes that make Daath's self-proclaimed brand of "progressive extreme metal" so intriguing, the fact is that this is clearly a band greater than the sum of its individual parts.

99. Rise adainst

It seems as if the forces within the rock and roll world are once again set on doing their best to segment one type of music from another. While at one time in the not-so-distant past it was relatively "cool" for a heavy metal fan to embrace such divergent styles as punk, grunge and industrial, these days it seems as if the walls of demarcation are once again being forced into place. So where does all of that leave a band like Rise Against— a punk-and-proud-of-it unit with a noble heritage and a raucous sound designed to appeal to anyone who likes their music loud and fun-filled? That's a question that continually confronts vocalist/guitarist Tim McIlrath, guitarist Chris Chasse, bassist Jon Principe and drummer Brandon Barnes. But it's not a query that's causing this Chicago-based unit to lose either one minute of sleep or their musical focus. Since their formation back in 1999, Rise Against has been battling to bring an uplifting, positive attitude to punk music. And while they've occasionally found themselves facing a decidedly uphill battle, this unit knows that it's a fight well worth undertaking.



BLACKSTONE CHERRY









OZ PIREBALL MINISTRY:

Over the years, one thing has remained more-or-less constant about rock and roll... a good riff, a good song and a good-time attitude will go a heck of a long way towards ensuring your short-term rock and roll survival.

the human mind can imagine and seamlessly merge them within the context of their sonic hard rock attack. The resulting

melange is one that simultaneously serves as both a feast for, and an outright attack upon, all of the senses.

That seems to be a lesson that the band Fireball Ministry has learned during their circuitous musical career. In fact, as vocalist/guitarist James A. Rota, guitarist Emily J. Burton, bassist Janis Tanaka and drummer John Oreshnick rally behind the release of their latest power-packed album, it appears as if this unit is determined to unleash all of the pent-up energies of the heavy metal form... past, present and future. With a sound that has drawn comparisons to everyone from Grand Funk Railroad to Black Sabbath to Motorhead, Fireball Ministry certainly don't hold back a thing when come time to express their hard rockin' style. And according to "Reverend" Rota, if it is his band's responsibility to "save" rock and roll, then that's a job they're only too happy to accept.

BE PRIESTESS

The '70s may be little more than a fading memory in the minds of those old enough to even recall that halcyon period in heavy metal music. But let it be said loudly and clearly that the classic hard rock sound of that era is alive and well... thanks in no-small-part to the work of a Canadian quartet known as Priestess. On their debut disc, **Hello Master**, vocalist/guitarist Mike Heppner, guitarist Dan Wetchorn, bassist Mike Dyball and drummer Vince Nudo seem to have conveniently forgotten that their chosen style of musical expression has supposedly been out of style for three decades. On tracks like *Lay Down, Run Home* and *I Am the Night, Colour Me Black*, they've created a heavy, distorted, propulsive sound that shakes walls and brain cells with equal ease— and they've done so with a sense-of-purpose that tells anyone with ears that this certainly isn't some sort of 21st Century rock and roll parody.

85. DEFAULT

Despite the considerable success that they've already achieved in the rock and roll world—including a 2001 debut disc, **The Fallout**, that sold more than a million copies— Default apparently aren't above turning their musical perspectives inside out. That's exactly what this Vancouver-based unit has done on their latest release, **One Thing Remains**, an album upon which Dallas Smith (vocals), Jeremy Hora (guitar), Danny Craig (drums), and Dave Benedict (bass) freely admit that they've gone out of their way to shake things up within their band's hard rocking approach, Featuring songs such as the powerful *Hiding From the Sun* and *Count on Me* (co-written with the band's close friend and mentor, Nickelback's Chad Kroeger). **One Thing Remains** provides a panoramic view into Default's complex and often compelling musical universe. This is powerful stuff, but at no time— especially on the plaintive tune *All is Forgiven*, which kicks off the album— does this quartet choose to sacrifice their finely attuned melodic sensibilities in order to merely bludgeon their audience with guitar-driven power.







84. DRAGONFORCE

Either you embrace DragonForce's highly technical, heavily metallic, decidedly intellectual brand of hard rock, or you dismiss their wall-shaking, fleet-fingered approach as being pompous and self-indulgent. The sonic intensity that this British sextet bring to their work has quickly served as a clarion call to a new generation of "true" metal fans, many of whom recognize that when you throw together six rockers with radically different cultural heritages and a shared love of powerful, wall-shaking, experimental heavy metal you might just end up with something special. As shown throughout their disc, Inhuman Rampage, DragonForce's unique backgrounds— with members hailing from England, South Africa, Ukraine and France- and combined musical passions have now placed them on the precipice of world-wide metal renown. But for guitarist Herman Li, vocalist ZP Threat, guitarist Sam Totman, bassist Frederic Leclercq, key-boardist Vadim Pruzhanov and drummer David Macintosh, their quest isn't totally about becoming rich or famous. It's more about getting as many people as possible to hear this unit's very special take on time-tested metal philosophies.

NONPOINT

89 nonpoint

Nonpoint have sold hundreds of thousands of albums. They've toured the world with the likes of Linkin Park, Disturbed and Mudvayne. They've made their mark at Ozzfest. Yet despite all that they've accomplished over the last few years, it's our best bet that many of you are just now beginning to discover this multi-dimensional hard rock unit. That's the way it goes for guitarist Elias. Soriano, guitarist Andrew Goldman, bassist K.B. and drummer Robb Rivera. They've grown used to being overlooked and under appreciated during their seven-year run at rock and roll notoriety. But they continue to charge ahead, offering heavy, head-banging salvos of pure rock and roll dynamite whenever the opportunity presents itself

Flagstaff, Arizona. A place known for its rich Western history. Flagstaff, Arizona. A place so hot in the summertime that people would rather sequester themselves inside their homes than dare venture out into the sunlight. Flagstaff, Arizona. A place so out of the rock and roll mainstream that local bands are often hailed as conquering heroes even before they land a record deal. Flagstaff, Arizona. The place that the exciting young heavy metal band Mercy Fall call home. When you hail from a place like Flagstaff, you know from Day One that you're gonna have to fight for every inch you gain up the rock and roll ladder of success. But away from the harsh glare of the media spotlight a band can develop at their

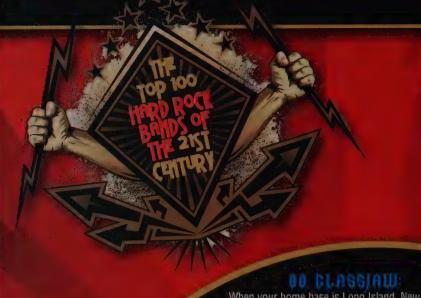
own speed, with their own influences and tastes, without fighting countless other faceless groups in order to be hipper-than-thou, or the chosen flavor-of-the-day. That's just the way it's been for vocalist Nate Stone, guitarist Jeff Lusby, bassist Kieran Smiley and drummer Ethan Rea. From the time they first got together back in 2001, they've been able to forge ahead on their own terms.



They— and we all know who they are— always say that things are different the second time around. And you probably won't get the members of Vendetta Red to dispute such a claim. Back in 2005, as this young Seattle-based heavy metal outfit got ready to unleash their sophomore major label disc, **Sisters of the Red Death**, they knew that the lessons and experiences that characterized their initial run through the rock world would certainly serve them in good stead the second time around. That debut sojourn, highlighted by the positive response afforded the band's break-out disc, **Between The Never and the Now**, didn't always go exactly as planned for vocalist Zachary Davidson, guitarist Erik Chapman, drummer Joseph Lee Childres, guitarist Justin Cronk and bassist Mike Vermillion. But the cumulative effect of opportunities rang-ing from opening for bands like AC/DC and Chevelle to headlining their own club run all unquestionably made this quintet a better,

wiser and stronger unit.







GLASSJAW

When your home base is Long Island, New York, it's a safe bet that you've just about seen it all, said it all and done it all. That's just the way it is when you live in the shadow of the Big Apple, close enough to vibe off of the City's energy, but still a bridge or tunnel trip away from truly being enveloped in all the excitement. It's been in exactly this kind of an environment that the band known as Glassjaw has risen to prominence. That stark suburban setting— where multi-million dollar mansions often find themselves located a proverbial stone's throw from lower-middle-class communities— provided the sum and substance of this unit's hardcore-meets-metal sound. Indeed, as proven throughout their major label debut, Worship And Tribute, for vocalist Daryl Palumbo, guitarist Justin Beck, guitarist Todd Weinstock, drummer Larry Gorman and bassist Dave Allen, their shared Lon-Gyland background has provided much of the foundation for both Glassjaw's unique lyrical insight and their rugged musical approach.

79 BLACK TIDE

Gabriel Garcia, vocalist and guitarist for the exciting, young hard rock unit, Black Tide; admits that he's wanted to be a Rock Star for as long as he could understand what such an ambition entailed. From the time he was eight, young Gabriel was surrounded by the thudding, plodding, shredding beats supplied by many of metal's finest practitioners. And it was that motivation that in 2003, at the tender age of 10, first led him to team with guitarist Alex Nunez, bassist Zakk Sandler and drummer Steven Spence to form Black Tide. Now, five years later, that partnership has resulted in the recording of that band's debut disc. **Light From Above**. And despite their age (the rest of the BT brigade are all under 20) this Miami-based unit has already accomplished a heck of a lot... including a well-received main stage gig at the 2007 *Ozzfest* and a national four opening for Avenged Sevenfold. Drawing on classic hard rock influences as diverse as Metallica, Guns N' Roses, Rush and Killswitch Engage, throughout **Light From Above** Black Tide manage the difficult task of blending time-tested metal energies with a distinctly 21st Century approach. On songs like *Live Fast Die Young, Warriors of Time* and *Shockwave*, this energy-packed unit show that they learned their rock and roll lessons well.

20 THRICE

For whatever reason, the members of Thrice are a little hesitant to explain why they chose to call their second album, **Vheissu**. Oh sure, they'll admit that the title was drawn from Thomas Pynchon's 1963 novel, V, which discusses the advent of many of the popular myths that pervade world culture. And maybe they'll reveal that the title makes reference to the fact the classic scribe Virgil once noted that Vheissu was the sup-

vade world culture. And maybe they'll reveal that the title makes reference to the fact the classic scribe Virgil once noted that Vheissu was the supposed entrance to the underworld. But other than that, you're pretty much on your own when it comes to interpreting any inner meaning attached to the title of the latest batch of songs created by vocalist/ guitarist Dustin Kensrue, guitarist Teppei Teranishi, bassist Eddie Breckenridge and drummer Riley Breckenridge.

27 GODHEAD:

BLACK TIDE

It was only appropriate that Godhead should have called their 2003 disc **Evolver**. After all, sometimes it seemed as if this Washington D.C.-based band was all about musical evolution in all of its unpredictable, convoluted patterns. But that's what happens when you're the first band signed to Manrilyn Manson's own Posthuman Records, and then just a few years later, you find yourself not only on your own, but once again battling for any sort of major industry recognition. For vocalist/guitarist Jason C, Miller, bassist/programmer The Method, guitarist Mike Miller and drummer Tom Z, their musical lives have been an on-going evolutionary process ever since they first started their grand rock and roll experiment more than a decade ago. Indeed, this band has been carefully planning their full-out assault on the senses for a surprisingly long time. Such indie releases as 1994's **Godhead**, 1996's **Nothingness** and 1998's **Power Tool Stigmata** served to capture the imaginations of the underground rock masses. Mixing

tigmata served to capture the imaginations of the underground rock masses. Mixing the aural energy of early Pink Floyd with the passions housed within contemporary industrial metal, Godhead has slowly but surely constructed a special place for themselves within the hard rock community.



PHOTO: ANNAMARIA DISANTO





DOPE

through their hard-hitting sounds. Certainly no one will ever confuse the likes of Staind, Disturbed and Slipknot with such legendary party-hearty stalwarts as Motley Crue, Ratt or Poison. But at the same time, there are those who wonder if rock and roll wasn't better off when the universe's biggest problems seemed to center around making sure the car had gas, the cops weren't at your door and your girlfriend was in-the-mood. All of this leads us to the band Lifer, a group which seems to enjoy wallowing in the darkest recesses of the human condition. Indeed, we've got to wonder exactly what has made vocalist Nick Coyle, guitarist Aaron Finke, drummer Chris Lightcap, bassist Mark James and dj Tony Kruskka as terminally despondent as they often appear. There's no denying, however, the power and the passion housed within the tales of woe that this Pennsylvania-based unit has chosen to present to the world.

When your name is Edsel Dope, and your business is creating cutting-edge, often controversial hard rock music, there's just no such thing as a "normal" day. Indeed, for this staunch rock and roll individualist each and every 24 hour cycle seems jam-packed with equal opportunities to have fun, make great music and get into a little trouble. It's been that way throughout the life of this unique, rope-haired New York native, and with the release of his band Dope's fourth disc, American Apathy, it would seem that vocalist/guitarist/songwriter/producer Edsel and his everchanging lineup— which now features guitarist/keyboardist Virus, bassist Brix and drummer Racci— appear primed and ready to issue a major musical salvo aimed directly at the heart of the hard rock world.



The members of Unearth don't respond particularly well when you call their music "heavy", "metallic" or just plain "rockin'." The fact is that during their eight year career they've heard all of that before... over and over again. To get the eyes of vocalist Trevor Phipps, guitarist Ken Susi, guitarist Buz McGrath, bassist John "Slo" Maggard and drummer Mike Justian to light up you've got to refer to the sounds featured on their latest album, III: In The Eyes of Fire, as "brutal", "devastating" and "intimidating." That's when these Massachusetts-based rockers really sit up and take notice. And, come to think of it, referring to their music is such a manner is not a particularly difficult thing to do because when push-comes-to-shove, the contents of this disc are nothing short of totally intense!

If you're one of the fortunate few who's been living on an uncharted South Pacific isle for the last few years, totally cut off from wi-fi, hi-fi, my-fi, text messaging, the internet, or MTV, you probably don't know that

Bleeding Through are the latest "darlings" of the metal underground. You're probably unaware of how on their latest album.

The Truth, this Orange County, CA sextet— vocalist Brandan

Youngema, cutholist Read Landan guitarist Scott Danough, drummer Derek "Deebo Dude" Youngsma, guitarist Brian Leppke and bassist Ryan Wombacher— have managed to meld their dark depressing, pain-laced metal-core sound with elements of more "traditional" metal-including actual melodies— to emerge with a disc filled with songs like Dearly Demented and Kill to Believe that have rocked the heavy music world to it's very soul.

Well, if you have somehow remained blissfully unaware of Bleeding Through until now, please consider your-

self properly informed.







DREDGE

22 PILLAR

There are places in the United States where rock and roll is still pure, simple and basic. The East Coast? Nah, most of the time those bands have find their sound "polluted" by some hip trend or underground movement. The West Coast? Nope. Those groups seem to all be eating the same emo-flavored granola for breakfast. But if you travel to the American heartland, places like Kansas and Oklahoma, chances are you might run head-on into a band that still understands what real rock and roll is all about... a band that might look, act and sound a lot like Pillar. On their latest release, The Reckoning, this OK-based Christian metal unit- comprised of vocalist Rob Beckley, drummer Lester Estelle, guitarist Noah Henson and bassist Kalel-seems intent on proving that they understand something about both music and life that the rest of us just haven't yet been able to fully grasp.



21 LORDE

Mix together healthy helpings of Slipknot-inspired mask mania, Gwar-like stage spectaculars, Kiss-influenced hard rock anthems and an attitude borrowed straight from the ugly aliens in Battlefield Earth— that horrid John Travolta sci-fi flick that pops up on cable from time-to-time— and what you'll end up with is something akin to Finland's shock rock masters, Lordi. Yup, these Helsinki-based bad boys do look kind'a strange. And they do put on in-concert showswhere they sport Satanic wings and blow up chunks of meat amid towering walls of flame- that border precariously upon the insane. But housed within their outrageous act is also a surprising degree of rock-solid musical craftsmanship— a fact that's not only served to win them the prestigious 2006 Eurovision Song Contest (an event, by the way, pre-viously won by the likes of ABBA and Celine Dion) but has allowed their debut disc, The Arockalypse, to win them an international audience.

Dredg is a band that has staked its reputation on its ability to be startlingly different from anyone else in the hard rock world. Yet at the same time Dredg is a band determined to produce a sound with a wide-ranging appeal.

It's a difficult balance, to be sure, but one that vocalist/guitarist Gavin Hayes, guitarist Mark Engles, bassist Drew Roulette and drummer/pianist Dino Campanella have managed to attain time and time again throughout Dredg's latest release, catch without arms. With their penchant for combining distinctly heavy rock passages with a veritable kitchen's sink variety of other musical ingredients, this Northern California unit has managed to create a vibrant, totally unpredictable and utterly unique rock and roll soundscape. Mixing Sepultura-like tribal rhythms with Pink Floyd-inspired "head rock" and even a few jazz-tinged percussive beats, what Dredg emerge with is a style that, quite simply, stands alone and apart.

69. HELMET

To a generation of in-the-know rockers, Helmet's Page Hamilton stands as one of the hard rock form's seminal figures. Despite almost always flying under the commercial radar, on a series of powerful, eminently unpre-dictable punk-meets-hardcore outings, Hamilton's pioneering efforts have served to "wow" cutting edge members of the contemporary music community while continually confusing those with more pedestrian, mainstream tastes. The fact is, however, that even with the media and fan acclaim being heaped upon both Helmet's latest outing, Monochrome, and their headlining stint at last summer's Vans Warped Tour, Hamilton knows that after more than 15 years of slogging away in the rock underground, his status as a star to some, and unknown to many, isn't about to change at any time in the near future









The members of Down had gathered together in the spacious corporate offices of their New York-based record label. Dressed in a somewhat tattered array of jeans, hooded sweatshirts and low-end kicks, they hardly resembled some of the best-known musicians in the heavy metal world. But vocalist Philip Anselmo, guitarist Pepper Keenan, bassist Rex Brown, guitarist Kirk Windstein and drummer Jimmy Bower couldn't have cared less about their less-than-stylish appearance. This reunited clan of New Orleans-based headbanging brethren had only one thing on their mind, and that was to discuss the razor-edged music featured on their band's recent disc, **Down III**. As they opened all the office windows, and as they kicked back with a can of diet soda in one hand and a recently-printed copy of **Hit Parader** in the other, it seemed that after a near-four-year absence from the hard rock scene, the freshly clean-and-sober members of Down were back and they were more-than-ready for action.

67 amen:

SILVERTIDE

In the minds of many long-time followers of the hard rock scene, the term "punk rock" is most closely associated with the '70s, a time when groups like the Ramones, the Clash and the Sex Pistols first turned the punk form into an international phenomenon. But the fact of the matter is that 30 years after first rearing its ugly head, the punk sound is still alive and well— both in attitude and action— thanks in part to the on-going attentions of a band named Amen. While the music made by this power-packed unit may be markedly different in style and structure from that made by their illustrious predecessors, there's no doubt that every note this English quintet plays manages to spit like a viper and snarl like a caged tiger. As proven throughout their landmark release, **Death Before Musick**, vocalist Casey Chaos, guitarist Matt Montgomery, guitarist Rich Jones, bassist Scott S. Sorry and drummer Luke Johnson seem to have a never-ending supply of vitriol— more than enough to power their music to a series of ear-blasting, fist-pumping, hip-shaking triumphs.

66 SILVERTIDE

We here at **Hit Parader** started our "Let's Support Silvertide" campaign back in 2004 when we ran a two-page feature on this exciting Philadelphia-based hard rock act. And we did that long before they had even begun recording their first album— a nearly unprecedented move for this rag regarding a band still so wet behind the proverbial ears. That's how much we believed (and continue to believe) in the music made by vocalist Walt Lafty, lead guitarist Nick Perri, bassist Brian Weaver, guitarist Mark Melchiorre and drummer Kevin Frank. But the fact of the matter is that it's now put-up or shut-up time for this fun-loving, '70s-styled rock and roll unit. Their debut disc **Show & Tell**, issued the clarion call for this promising young band to move to the forefront of the current retrorock revival being spurred by the likes of the Darkness and Wolfmother. Some fans listened... some didn't.

65. HELLYCAH:

By now most of you know that HellYeah is a modern-day supergroup comprised of former Pantera drummer Vinnie Paul, Mudyane's Greg Tribbett and Chad Gray, and Nothingface's Tom Maxwell and bassist Jerry Montano. With an album full of power-packed rockers already at their disposal, it's clear that HellYeah hit

the ground running... both figuratively and literally. Even before their disc emerged on record store shelves in mid-'07, the band was on the road, delivering their special brand of high-voltage hard rock to appreciative crowds in lucky markets across the face of the North

American continent. As sold-out throngs responded enthusiastically to the group's initial efforts, it was inevitable that thoughts of expanding their tour itinerary entered the band's collective consciousness. But there were problems inherent with such an idea—most notably the fact that Tribbett and Gray were already in the midst of writing for the next Mudvayne album... one now scheduled for release in mid-2008.





PHOTO: AMMANABIA DISANTO





DOUBLE DRIVE

64. DOUBLE DRIVE:
You wanna know what makes writing for a magazine like Hit Parader interesting? Oh sure, it could be the free CDs, the free trips around the world and the endless stream of scantily-clad groupies who parade past our editorial offices. But what really makes this job tick is chronicling the countless twists and turns that a band's career can take in this meatgrinder known as rock and roll. Take, for example, the group known as Double Drive. Back in 1999 they were riding high with a major label debut disc. 1000 Yard Stare, that was drawing raves for its bluesy power and melodic-metal appeal. Then for the next four years it seemed as if vocalist/guitarist Donnie Hambry, guitarist Troy McLawhorn, bassist Josh Sattler and drummer Mike Froedge had fallen off the face of the contemporary music map. But just when we were all just about ready to give up hope for this talented unit. DoubleDrive reemerged with a disc. **Blue In The Face**, that immediately placed them right back in the mix of prime metal contenders.

69 DAMACEPLAN:

Despite the tragedy with which Damageplan's career came to a shocking end (with guitarist Dimebag lying dead on stage) we choose to recall a happier time for this heavy-handed unit. The year was 2004, and Dimebag could-n't wipe the smile off of his face. Damageplan's powerhouse guitarist had just stepped off stage on the last night of MTV's Headbanger's Ball tour, and from the look of things he was having the time of his life. The tour had gone splendidly, not only introducing Damageplan (which in addition to Dime featured his brother, drummer Vinnie Paul, along with vocalist Patrick Lachman and bassist Bobzilla) to the hard rocking masses, but also helping to propel this unit's debut album, **New Found Power**, to the apex of the hard rock charts. Considering all that Dimebag and Vinnie had gone through over the previous year—including the



breakup of their previous band, Pantera, and a messy war-of-words with their former vocalist, Philip Anselmo— the happiness brought on by Damageplan's out-of-the-box success was both a joy and a refief. Too bad it would all end waaaay too soon.

Change is a natural part of the rock and roll process. Throughout their careers, many bands change record labels, change management affiliations and change musical direction. Sometimes, if circumstances demand it, band members even change their underwear. So it shouldn't have been that surprising to those who closely follow the contemporary music scene when it was announced that the ground-breaking heavy metal unit III Nino was going through some changes. Still, the fact that the explosive lineup that created the band's successful 2002 debut. **Revolution Revolucion**, had been rather radically altered was unsettling news to many of the band's hard-core followers. Gone from the scene were Mark Rizzo (guitar) and Roger Vasquez (percussion). In their stead were former Machine Head axe master Ahrue Luster and ex-God Is I percussionist Danny Cuoto, who joined up with hold-overs Cristian Machado (vocals), Dave Chavarri (drums), Jardel Paisante (guitar), and Lazaro Pina (bass) on the band's latest disc. Mixing a variety of Latin-tinged rhythms with pure metal aggression, on their new disc, the redesigned III Nino once again emerged as one of metal's "hot" bands.

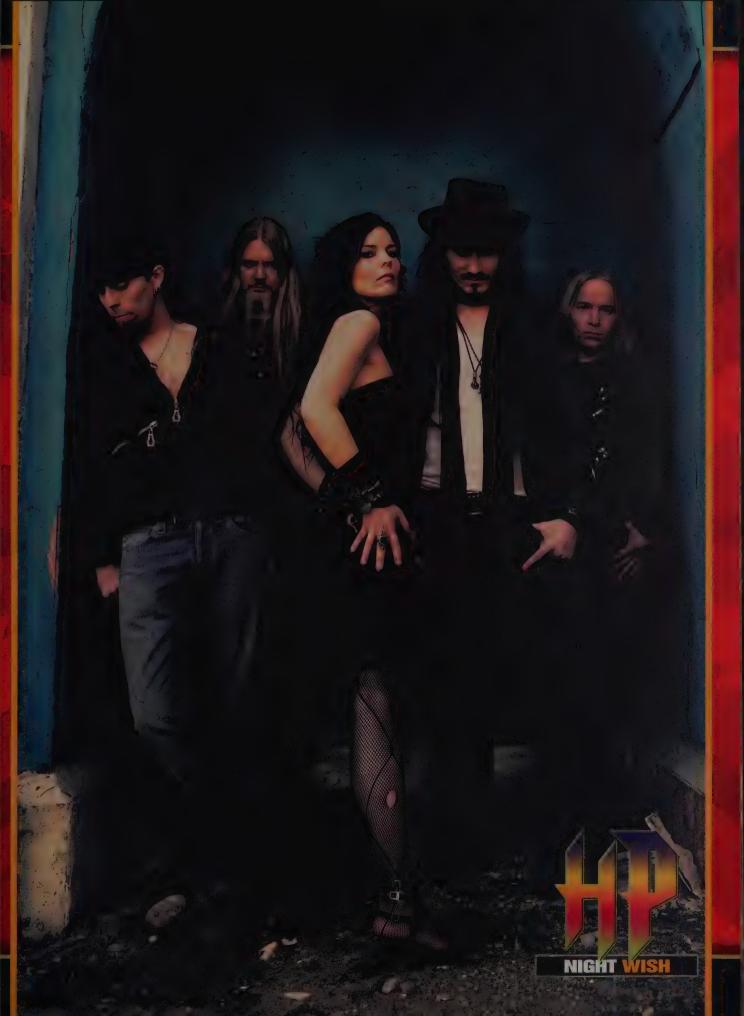
GL LIFE OF AGONY

When Life of Agony busted asunder in the late '90s, many followers of this hallowed New York-based metal unit wondered if there was any hope for an eventual reformation. They knew the wounds that existed between vocalist Keith Caputo, guitarist Joey Z., bassist Alan Robert and drummer Sal Abruscato were deep... but they hoped not fatal. Well. in the middle of 2005, eight years after they released their last album, 1997's Soul Searching Sun, the hopes and prayers of those loyal fans were answered as Life of Agony returned to the metal scene with a new album, Broken Valley, that found them tougher, rougher and more charismatic than ever. As the old saying goes, what doesn't destroy you, makes you stronger, and Life of Agony is living proof of that.





46 HIT PARADER







RAMMSTEIN

se Rammstein:

Rammstein have always enjoyed what might best be termed an unusual relationship with American hard rock fans. At times it's appeared as if State-side metal aficionados more attuned to the Hollywood-style theatrics utilized by the likes of Manson and Slipknot have been a bit overwhelmed when confronted by the real thing. There's no question that this German unit, perhaps best known for their late' 90s anthem Du Hast, has always prided themselves on being just a little bit different than anyone else currently inhabiting the rock and roll scene. Come to think of it, make that very different! But for vocalist Till Lindemann, key-boardist Flake, guitarists Kruspe and Paul Landers, bassist Oliver Riedel and drummer Cristoph Schneider, being different is not something to fear Indeed, it is to be brandished as a true badge of rock and roll honor. This Ramming Stone has managed to create a totally original and entirely unpredictable result. Mixing a rich melange of heavy-handed riffs, spine-chilling lyrics (sung exclusively in German) and bone-crushing melodies along with the electronic beeps, bells and whistles that so often compliment their quixotic sound. Rammstein have proven that they must be considered among the most dynamic bands of this era.

55, BRIDES OF DESTRUCTION:

You've certainly got to hand it to Nikki Sixx. The guy just never seems to stop. Back in 2003, while his once-and-future band, Motley Crue, was on an extended hiatus. Sixx tearned up with L.A. Guns guitarist Tracii Guns to form Brides of Destruction, a good-ol', pull-no-punches, fast 'n furious heavy metal band. With the vocal duties being ably handled by the dynamic London LeGrand and the drums being bashed by Scot Koogan, as proven on their debut disc, **Here Come the Brides**, this off-the-rack "supergroup" (which initially also featured former Motley vocalist John Corabi on rhythm guitar) may prove to be much more than a temporary stop between regular band projects for some of its members— partcularly Guns. Indeed, these not-so-blushing Brides seem determined to make the most of their time together. Rather than jumping on some New Metal bandwagon, and adding elements of dreaded "rap" or "techno" to their sound, Sixx and his boys went against the grain, creating a band even more metallic, more loud and more in-yer-face than anything any of them had done before.

DROWNING POOL

54 DROWNING POOL

From the shocking moment they first learned that their vocalist, Dave Williams, had passed away from previously unknown heart complications in the midst of their 2002 *Ozzfest* run, the members of Drowning Pool knew that they had to keep on going. There was no debate about it; no soul searching, no mind melding and no internal conflict to deter them from their anointed task. Drowning Pool would survive. Such a quick decision certainly wasn't intended as any sort of disrespect towards Williams, whose rough-'n-ready presence had helped turn the band's debut disc, **Sinner**, into a platinum smash thanks to hits like *Bodies*. Rather, the group's three surviving members— bassist Stevie Benton, drummer Mike Luce and guitarist C.J. Pierce— knew it was exactly what their burly frontman would have wanted them to do... no guestions asked.

59. MACHINE HEAD

On more than one occasion, Machine Head's Robert Flynn has had to come through the proverbial fire... and he's lived to tell about it. He's battled with his record label... and won. He's battled with his music... and won. He's battled for international recognition... and won— well, for the most part! Already one of the biggest American heavy metal bands in Europe, now Machine Head are out to conquer American shores... at last. Indeed, winning over a State-side audience is no laughing matter for the intense Mr. Flynn. This is one rocker who takes what he does very seriously. When he discusses the music made by his West Coast-based quartet, he seems to measure every word and extract every ounce of meaning from

every syllable that escapes his lips. Flynn isn't the type to offer flippant jokes about the current state of the hard rock scene. Nor is he likely to casually analyze the work featured on his band's latest opus. But it's undeniably true that housed within the strident sounds created by vocalist/guitarist Flynn, guitarist Phil Demmel, bassist Adam Duce and drummer Dave McClain are some of the most powerful musical messages currently bouncing around the rock and roll world.



























































THIS AD REPRESENTS A SMALL PERCENTAGE OF WHAT IS AVAILABLE. FOR THOUSANDS MORE ITEMS, VISIT OUR WEB SITE AND ORDER ON-LINE, MARE SURE YOU HIT THE NEW PRODUCTS BUTTON FOR THE LATEST GEAR. VISA, MASTERCARD, AMERICAN EXPRESS AND DISCOVER ORDERS CALL (952) 556-1121 OR FAX (952) 556-1131 MD, LG & XL Authentic Concert Tour T-Shirts \$19.95



















HERO



















































































Full Color Poster Flags \$16



Embroidered Baseball Caps

Silver Guitar Pick Necklaces \$13



Silver Rings & Shot Glasses

- Author

Embroidered Patches \$4.95

Babydolls \$21.95



Peel & Rub Stickers \$4 Only The Letters Remain. They Look Painted On.

Miscellaneous Rock Apparel

/ID/LG/XL Long Sleeve Shirts \$29.95



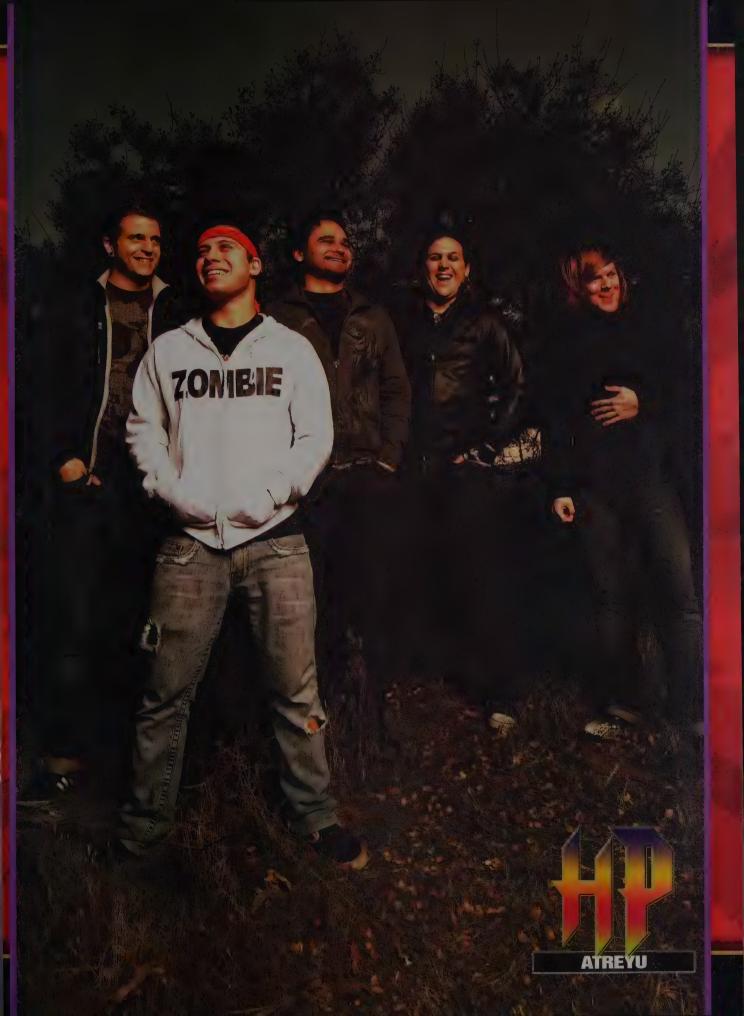
Sweatbands \$6.50

Add Stripping Costs To Your Total And Send Cash, Check Or Money Order To: P.O. Box 39 Dept 501 Chanhassen, MN 55317 ROCKABILIA

Knit Beanies \$18.50











48 In Flames

One of the groups that has long enjoyed the rep of leading
Scandinavia's charge towards international metal acclaim is In Flames, a unit
that must be considered among the most ambitious and challenging bands currently
operating within the ever-expansive metal spectrum. The fact is that the members of In
Flames sense that the time has finally come to have their music reach a wider audience.
Certainly, vocalist Anders Friden, guitarist Bjorn Gelotte, bassist Peter Iwers, guitarist Jesper
Stromblad and drummer Daniel Svensson have enjoyed their moments in the metal sun since this
Swedish melodic death metal band first started making waves back in 1990. But with the release of their
latest disc, A Sense of Purpose, and their prominent inclusion on Megadeth's latest Gigantour road outing,
it would seem as if this distinctively different unit— one that helped pioneer what has become widely known
in metal circles as the Gothenburg Sound— is on the verge of finally enjoying the kind of international break-out
success that they've long believed was their destiny.

42 DEVILORIUER

Dez Fafara has long ranked among heavy metal's most intriguing characters. As the driving rock and roll force behind Coal Chamber, for the last decade Fafara has done much to create the musical fabric from which the entire metal empire has been constructed. His passion, his power, and his decidedly off-center manner of viewing the world around him have all provided Fafara with a well-earned reputation as one of hard rock's most eclectic souls. But these days Fafara is literally and figuratively dancing to the beat of a different drummer. The vocalist's current musical muse is a band called DevilDriver, a group that in both style and sound is a far cry from anything this dark-haired frontman has ever before

presented. In this unit, Dez has created some of the decade's most compelling music. Mixing together classic metal influences with a not-so-healthy helping of "black" metal ideals, Fafara and his new crew have constructed a sound so heavy, so lethal so potentially overwhelming that it should carry a "warning" sticker.

ee shadalls bald

DEVILORIVER

High expectations— whether they come from the media, a supportive fan base, or from group members themselves— can be the bane of any promising young band. Sometimes it seems as if some of the "fun" associated with being in a rock and roll unit can be replaced by pressure and conflict— a formula virtually guaranteed to rob a band of at least some of its vitality. But for Shadows Fall, the inherent pressures associated with the sky-high expectations that the hard rock community now holds for this Massachusetts-based quintet seem to have had minimal impact on their ability to fully enjoy their ride to the apex of the heavy music kingdom. Indeed, as vocalist Brian Fair, guitarists Matt Bachand and Jonathan Donais, bassist Paul Romanko and drummer David Germain tour the world in support of **Threads of Life**— their follow-up to 2005's break-out disc **The War Within**— it appears as if nothing can impede this progressive metal unit's ability to shield themselves from the slings and arrows of contemporary music fortune.

TO THE REPORT OF THE PARTY OF T

The guys in Dimmu Borgir certainly know how to draw a little extra attention their way. While in recent days they've slowly started seeing their names spelled right in rock publications on this side of the Atlantic, back



names spelled right in rock publications on this side of the Atlantic, back in their homeland of Norway, these guys have been able to draw head-lines... but not always for the right reasons. You see, back in 2003 this highly acclaimed orchestral Black Metal band not-so-conveniently left a stage prop bullet belt in one of their hotel rooms. The notoriously paranoid Norwegian police didn't take any chances once they were contacted by hotel officials about their "find." The military was actually called in to "disarm" the belt, and the band was subjected to both harsh criticism in the media and possible legal actions. Ahh, but for vocalist Shagrath, guitarist Silenoz, guitarist Galder, bassist Vortex, keyboardist Mustis and drummr Nick Barker, such actions and reactions seem all to be part of a good day's work. After all, if you can't shake things up a bit, then what's the point of it all?









MOTORGRATER

Depending on whom you may choose to ask,

Motograter either arrived just in time to "save" rock and roll... or they appeared just a
little too late to properly cash in on the latest round of Slipknot-derived Shock Rock theatrics.

But either way you choose to look at it, the undeniable fact of the matter is that when this bizarre,

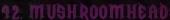
L.A.-based theatrical-metal unit hit the hard rock world in all their tribal, charcoal-covered glory back in 2003.

Big Things were expected. Sure, guitarist/bassist/ motograterist Grater, vocalist Ghost, guitarist Nuke, drummer

Smur and drummer Crispy heard all the comparisons and the criticism. They heard how they were jumping aboard a musical train that had already left the proverbial station. And you know what? Even before they imploded after only one album,

As hit tie

It wasn't very long ago that Kittle were the darlings of the entire hard rock world. They were young, they were cute, they were Canadian, and they rocked with all the ferocity of a rusty buzzsaw. Their 1998 debut album, **Spit**, was released when most of the band's members were in their mid-teens, and their initial tours drew reams of attention due to both the under-age novelty of these Lolita-ish Queens of Noise and the fact that these chicks could really kick serious butt! But over the ensuing years things turned in a somewhat southerly direction for Kittie. While the band's foundation — vocalist/guitarist Morgan Lander and her drum-bashing sister Mercedes — stayed loyal to the Kittie cause, chaos seemed to rain down around them. The rest of their group split (or was canned, depending on whom you tend to believe), their 2001 follow-up disc, **Cracle**, failed to light too many commercial fires, and they ran into problems with both their management firm and record label. It was clear that Kittle had reached a crossroads, one that they still haven't properly traversed despite the quality of their latest offering, **Funeral for Yesterday**.



KITTIE

Things have never gone exactly as planned for Mushroomhead. In fact, it's quite often seemed as if the gods who watch over the rock and roll playing field have conspired against this Midwestern unit, in the process continually placing larger and larger hurdles in their collective path. When Mushroomhead first hit the major label hard rock scene with the release of their 2002 disc, XX, many music pundits predicted that this face-painted, shock-rock contingent might soon emerge as major players in the heavy metal derby. After all, in the wake of Slipknot's ground-breaking success just a few years earli-

they couldn't have cared less!

MUSHROOMHEA

er, how could this Cleveland-based "extreme music" unit possibly miss? Well, despite coming this/close to Breaking Big, it didn't happen with XX, nor with its 2004 follow-up, XXIII. As if those disappointments weren't enough to try this band's rock and roll soul, then came a dual body blow... the defection of long-time vocalist J. Mann, and the loss of the band's major label recording deal. Those actions had the net effect of leaving the remainder of the group—drummer Skinny, keyboardist Schmotz, bassist Pig Benis, vocalist Jeffrey Nothing, guitarist Gravy, guitarist Bronson, and sampler Stitch—somewhat high and dry. But rather than crumbling under the weight of lessened expectations, Mushroomhead chose to carry on by adding vocalist Waylon for the band's 2006 album Savior Sorrow.

40 promb entitle

Corey Taylor likes to keep active. So even after pouring his heart and soul into helping to make Slipknot one of the most prominent members of heavy music society, the vocalist sensed that he needed to keep his rock and roll engines running at full-speed. The results of those efforts emerged in Stone Sour, a band that Taylor shares with fellow-Knot-mate James Root (guitar), along with Josh Rand (guitar), Shawn Economaki (bass) and Roy Mayorga (drums). With its more melodic, accessible style, the music of Stone Sour was initially a bit of a surprise to Slipknot's legion of crazed metal maniacs. But that was the way Taylor wanted it. Indeed, that was the way it had to be. You see, the frontman felt totally burnt out by the various trials and tribulations that had characterized the Knot's climb to the apex of the heavy metal world, and he sensed that if he didn't shift his creative directions to some extent, he sacrificed losing everything; his band, his

happiness, his very soul.





CRADLE OF FILTH

Cradle of Filth's frontman, Dani Filth, has begun to recognize the fact that his distinctly European shock-rock unit may never make a major impression on this side of the Atlantic. That's a notion that doesn't sit particularly well with this surprisingly erudite Brit, who still believes in his heart and soul that with the appearance of his group's latest release. Thornography, State-side success is merely the next tour, or the next media breakthrough away. But the harsh light of reality has begun to shine down upon Filth and his crew— Paul Allender (guitar). James McKillboy (guitar). Dave Pubis (bass), Martin Foul (keyboards) and Adrian Erlandsson (drums)— and when he starts to think about it, he's not all-that dissatisfied with his unusual unit's lot in rock and roll life.

During his five years in the rock and roll spotlight, Saliva's charismatic frontman, Josey Scott, has accomplished many of his life's ambitions. He's seen all of his band's albums, including their recent **Blood Stained Love Story**, attain gold sales status, he's enjoyed hit singles that have garnered massive MTV play, and he's managed to tour the world along-side his bandmates— guitarist Wayne Swinney, drummer Paul Crosby and bassist Dave Novotny. But nothing that either Scott or Saliva have so-far accomplished properly prepared this Memphis-bred vocalist for the excitement he enjoyed back in 2004 when the Saliva gang spent time touring the nation with not one, but *two*, of his all-time favorite bands. Yes, it was Saliva's "difficult" duty to open shows for Kiss and Aerosmith along their

shared tour trail-and it was an experience that Mr. Scott is not soon to forget.



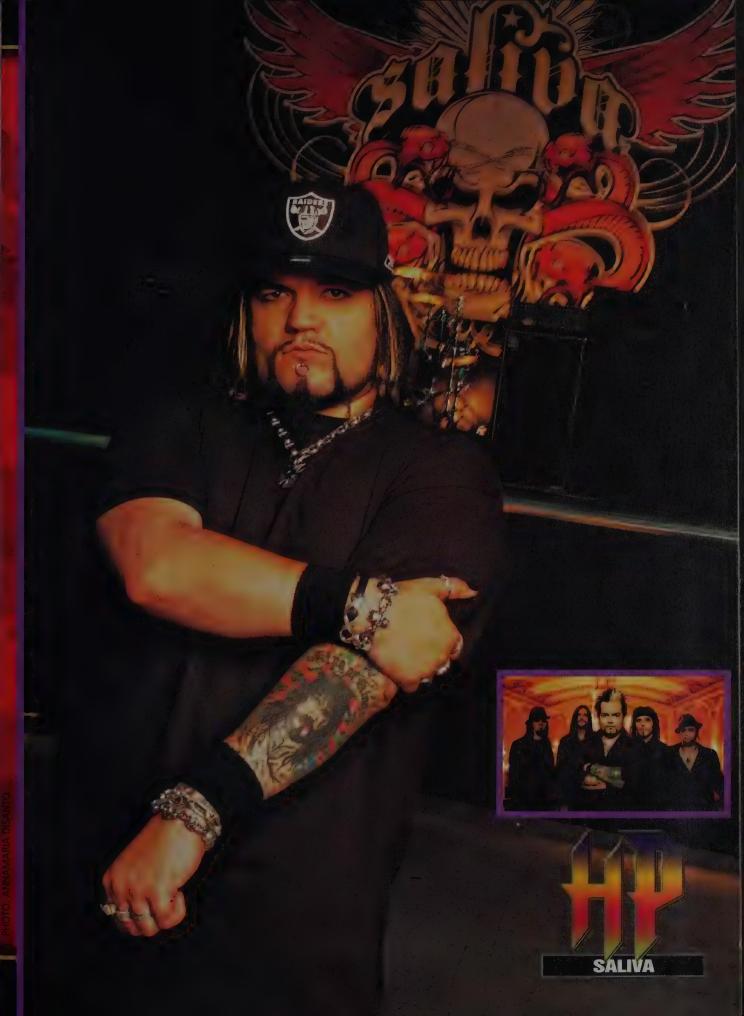
The members of P.O.D. were in a celebratory mood. They had just finished the lengthy recording process involved with their ground-breaking 2002 disc. Satellite, and the boys were ready to let loose. But for vocalist Sonny bassist Traa, drummer Wuv and quitarist Marcos, their idea of throwing a post-recording blast wasn't exactly in line with conventional hard rock ideals. Nah, these guys weren't about to hop into their souped-up sports cars and head to the local strip joint. They weren't about to drown their contentment in a barrel of beer. Nope. The members of P.O.D. were more than satisfied to settle themselves behind the wheels of their rather conventional vehicles and head on south to their native San Diego to spend some valuable time with their loved ones. Yet despite their Godfearing, family-loving ways, there's no denying that P.O.D. utilized such inner strength to produce some of the rap/metal movements most exciting music. Starting with 1999's breakthrough effort. The Fundamental Elements of Southtown, and reaching its peak with Satellite, these So Cal rockers continually defied both the odds and industry expectations to emerge as one of this era's most unlikely success stories. They've recently reunited for their latest release. When Angels And Serpents Dance.



There's something inherently exciting about musicians of stellar magnitude joining forces on a new project. The promise of something special being created, of the Rock and Roll Gods smiling down upon such a union, can't help but fill every fan with virtually unlimited hopes and expectations. That was the recent case with such star-studded bands as Velvet Revolver and Audioslave, both of whom quickly managed to produce platinum-selling albums and undertake critically lauded world tours. And now it's again proven to be true with Army of Anyone, where former STP brothers Dean (guitar) and Robert (bass) DeLeo have joined together with ex-Filter frontman Richard Patrick to form the creative nucleus of this exciting new project. Along with noted session drummer Ray Luzier, on their self-titled debut disc Army of Anyone have shown that they're instant contenders... a band capable of writing and delivering hard-hitting, yet eminently accessible songs that rock your soul and touch your heart with equal aplomb.



ARMY OF ANYONE





Success is a 24/7 business in the world of rock and roll. If you let up for even one second, there's a dozen hungry young bands out there, all waiting for the chance to usurp you from your position of prominence. That's the situation that Puddle of Mudd found themselves in back in 2004. Less than two years after their initial foray into the rock world, Come Clean, rocketed this Kansas City-based quartet to the very pinnacle of commercial and critical acclaim, vocalist/guitarist Wes Scantlin, guitarist Paul Phillips, bassets Doug Ardito and drummer Greg Upchurch came face-to-face with "reality" when their second disc, Life on Display, failed to generate the same degree of fan and media fascination. Still, at their all-too-brief peak, this Nirvana-lite unit toured the world, made a series of high-profile videos, and did enough press interviews to keep rags like this runnin' for years.

In case you've forgotten, here are a few vital snippets of information about Filter's all-around musical visionary Richard Patrick, back in the late '80s he was one of the seminal members of Nine Inch Nails working right along-side the man himself, Trent Reznor. He is the younger brother of **Terminator 2** bad guy Robert Patrick. One of these factorids had a great deal to do with the music made by Filter, the other didn't. It's true that the music featured on such releases as Short Bus. Title of Record and Amalgamut does bear more than a few superficial similarities to the dark, foreboding epics of Reznor and co. But there was always more to Filter's angry, pseudo-punk ravings than an effort to grab hold of the NIN cash cow. This was a band that perceived life in a fascinating and totally unique way, and it was those special perceptions that came across in their songs of loss, sorrow and frustration. While the band's tense, taught and occasionally vitriolic musical patterns scored big with the out-of-character hit single *Take a Picture*, few rock insiders were surprised when Patrick folded his Filter tent in 2006 in order to pursue potentially greener musical pastures with the DeLeo brothers in their band, Army of Anyone. But he changed course in 2008 to release Filter's new disc, **Anthems of the Damned**.



You just can't buy a good rock and roll "buzz". Oh yeah, maybe you can pur-chase THAT can kind of a buzz, but quite obviously, that's not what we're talking about here. The kind of buzz we're referring to is the sound made by the combined forces of the media, record label executives and various industry movers and shakers as they simultaneously extol the virtues of a particularly promising young band. It doesn't happen often... especially in these lean and mean hard rock times. But in the case of Trivium, the buzz surrounding this Florida-based metal unit fronted by guitarist/vocalist Matt Heafy, is loud enough to make you search out a pair of solid ear plugs. With the success of their recent disc, **Ascendancy**. Trivium have cemented their rep as one of the hottest young metal bands in the world. And when we say "young" we mean it. The members of this trend-bending heavy metal unit range in age from 18 to 21, and during their brief time on Planet Earth it seems as if just about every hard rock style from thrash to grunge to progressive has been heard and absorbed by this ambitious quartet.



Lacuna Coil holds a number of distinctions. They may very well be the first Italian hard rock band ever covered on the pages of Hit Parader. They feature two highly distinctive vocalists, Andrea Ferro and the beautiful Cristina Scabbia. They were one of the breakout stars of the 2006 Ozzfest road trek. And no less a metal authority than Judas Priest's Rob Halford has labeled them among his favorite new bands.
That's all fairly heady stuff directed towards this Continental sextet that also features guitarist
Marco Biazzi, guitarist Cristiano Migliore, bassist Marco Coti Zelati and drummer Cristiano Mozzati. But judging by the way this adventurous unit has responded to such attention and acclaim- most directed at Scabbia's dark good looks- it's easy to see why many believe their spiral of success (after all, "lacuna coil" translates into "empty spiral") will continue to escalate over the

weeks and months to come.

60 HIT PARADER

LACUNA COIL







42 ALTERBRIDGE

ALTERBRIDGE

You may have loved them... you may have hated them. But no matter what your opinion may have been, there was no way you could have avoided Creed. That band sold over 30 million copies during their five-year late-'90s run in the sun, with their heavy, religiously-inspired sound drawing as much heat from rock "purists" as it did praise from their legion of followers. Thus, when that band fell apart in 2003, many wondered what the unit's remaining core members— guitarist Mark Tremonti and drummer Scott Phillips— would do. Well, it didn't take us long to find the answer to that one. With the recruitment of vocalist Myles Kennedy and the rehiring of bassist Brian Marshall— a member of Creed for their first two albums— Tremonti and Phillips formed Alterbridge. While it may be difficult for them to turn their backs on their highly successful stint with Creed, it's impossible to overlook the renewed excitement these rockers bring to Alterbridge. Even Kennedy— who the others "discovered" when his previous band, the Mayfield Four, opened a series of tour dates for Creed back in 1998— realizes that this is a unit not designed to live off of past laurels. The hard rocking, back-to-basics approach the group has taken marks them as a powerful force on the contemporary music scene.

ST. WOLFMOTHER

Listening to Wolfmother is kind'a like being sequestered in an intergalactic time machine and being wooshed back to the hippie, trippy, dippy days of the late '60s. With their penchant for free-form jams, riff-heavy head trips and spacy instrumental excursions, on their self-titled debut disc this Australian power trio seems intent on bringing the time-tested vibe of classic "stoner" rock roaring into the 21st Century. But don't for one second believe that vocalist/guitarist Andrew Stockdale, bassist/ keyboardist Chris Ross and drummer Myles Heskett are purposefully trying to recapture a long-dormant aspect of the rock and roll lifestyle. Indeed, where these inspired musicians are concerned, it appears that a case of "parallel evolution" is at work— where they've stumbled upon their rather dated musical approach almost entirely by accident.

an eighteen visions

There was a very good reason that the members of Eighteen Visions decided to make their latest album a self-titled effort. To their way of thinking, **Eighteen Visions** represented this Orange County band's coming-of-age— their true statement of rock and roll purpose. While guitarist Keith Barney, guitarist Ken Floyd, vocalist James Hart, bassist Mick Morris and drummer Trevor Friedrich made major metal inroads back in 2004 with the release of their highly-praised **Obsession**, these highly melodic, yet intensely rocking West Coast dudes believed that they had taken a major step forward on their latest release, and they were damn proud about letting the world know *exactly* who made it. Unfortunately, about six months after the album came out, Eighteen Visions decided to break up. Go figure!



24 COLD

Cold's vocalist Scooter Ward has lived through some tough times in his life. But the last few years have topped anything that this Florida native has ever experienced. First his sister contracted cancer. Then after the band's 2003 disc. Year of the Spider, generated the hit single Stupid Girl, the band ran into conflict with their record label and walked away from their deal. Then the two guitarists who helped Ward, bassist Jeremy Marshall and drummer Sam McCandless record that disc.— Terry Balsamo and Kelley Hayes.— decided to leave the group in search of greener pastures. Then Ward broke up with his long-time girl-friend, the mother of his young child. So without a band, without a label, and without his girlfriend, Ward entered a period of deep depression, during which he began living a highly unhealthy lifestyle. But slowly and surely things began to turn in his favor. The band soon added guitarists Matt Lougran and Mike Boothe to the musical mix, landed a new record deal and proceeded to record their latest album, A Different Kind of Pain. While making the album has been a therapeutic experience, Cold's main man still suffers enough inner-turmoil to fill a year's worth of soap opera scripts.







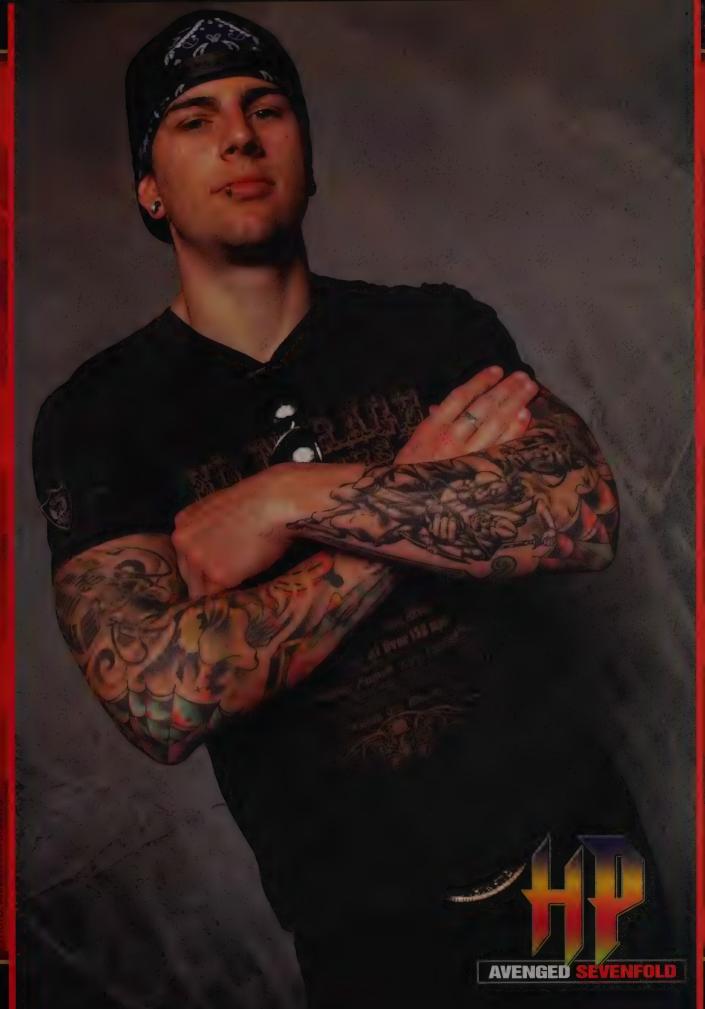
Seether have broken on the international rock scene... and they've broken in a big way. Since the release of their 2003 disc Disclaimer, this South African unit has seen their rock stock soar, thanks primarily to their smash hit Broken, a song performed with Evanescence front-woman Amy Lee (who, by the way, happened at that time to be the main squeeze of Seether vocalist/guitarist Shaun Morgan.) But with the appearance of their 2005 album, **Karma & Effect**, Morgan, bassist Dale Stewart, guitarist Pat Callahan and drummer John Humphrey seemed primed to take their initial rock and roll success to the next level of popularity. And while that disc did add immeasurably to Seether's State-side recognition factor, it still left them wanting more. Seemingly, this is a band that can do it all— write great songs, and then deliver them both on album and stage. Their latest, Finding Beauty in Negative Spaces, has carried them to an even loftier artistic and commercial level.

Rob Zombie is a true rock and roll original. In an industry where following the leader is often viewed as a badge of honor, Mr. Z's unique approach to his craft has continually stood out like a beacon of outrageous energy. Over the last 20-plus years this wild-haired rocker has turned his penchant for creating great heavy metal

music and his love for the bizarre and unusual into a true cottage industry. First as a musician with no less than five platinum albums to his credit (including his historic stint as the leader of White Zombie in the mid-'90s), and now as an award-winning film and video director, Zombie has shown that an artist can be multi-dimensional without sacrificing one iota of his metallic credibility. As he begins work on his next solo disc-one that will follow up his 2006 effort, Educated Horses- Zombie still finds time to pursue a myriad of other interests and passions, including his budding Hollywood career where his 2005 flick *The Devil's Rejects* (a companion piece to the camp/horror "classic", *Hause of 1,000 Corpses*) proved to be one of the year's surprise success stories.



SEETHER



ANIMANAARIA DICANTO





JET

There was a time back in 2004 when it seemed as if Jet's song *Do You Wanna be My Girl* was everywhere. The tune popped up on local radio stations more often than the weather report, and its accompanying video appeared on MTV with the frequency of a Britney sighting. It was in ads... it was being hummed in subways... it was being danced to in clubs... it was gosh-darn *pervasive*. There was no question that with the success of that song, and its accompanying disc, **Get Born**. Jet had arrived big-time on the rock and roll scene. But almost as soon as that infectious melody seared Jet's hard rockin' sound and scruffy image into our brains, questions began to surround vocalist/guitarist Nic Cester, vocalist/drummer Chris Cester, guitarist Cameron Muncey and bassist Mark Wilson. Could this Australian unit do it again? Were they going to join an ever-growing list of rock and roll one-hit wonders? Was Jet more than a mere flash in the pan? Well, with the arrival of Jet's sophomore effort, **Shine On**, which featured the single *Put Your Money Where Your Mouth Is*, it seems safe to say that while Jet's future seems secure, it may never top their explosive entry into the rock sphere.

24. MUDUAYNE

There were some "constants" that hard rock fans felt they could always count on; Ozzy being crazy... Slayer being heavy... System of a Down being controversial... and Mudvayne being wild. Well, as the old saying goes, three out of four ain't bad. The Ozz may still be crazy. Slayer may still be able to lay down the metal magic and System may still raise the shackles of rock and roll conservatives... but in 2005 something very different occurred in the world of Mudvayne. Yes, Mudvayne changed. But it took some time to determine whether or not that change was one for the better... at least in the eyes and ears of this one-time shock rock contingent's loyal followers. With their trademark makeup (which frequently assumed the guise of everything from bug-eyed alien invaders to blood-spattered metal madmen) becoming a thing of the past, and the band's outwardly outrageous stage shows being noticeably toned down, it was the dawning of a new day for these still-heavy-as-they-wanna-be Illinois rockers. Yet as vocalist Chad Gray, guitarist Greg Tribbett, bassist Ryan Martinie and drummer Matt McDonough discovered with their latest platinum-selling disc, Lost and Found, they always knew their controversial decision was clearly the right one to make.

22. CHEVELLE

Chevelle's renowned Loeffler "brotherhood" has been broken apart... but apparently that hasn't slowed down this Chicago-based unit one bit. Gone is bass-beating brother Joe, leaving guitarist/vocalist Pete and drummer Sam to uphold the family tradition of playing ear-blasting, yet surprisingly infectious heavy metal—a style that has won this power-packed band universal acclaim thanks to albums such as **This Type of Thinking Could Do Us in** and **Wonder What's Next**. Has the nasty family split had a negative impact on the band's music? Judging by fan response to the band's latest release, **Vena Sers**, that's still a question clearly open to debate.. But it also now seems as if *nothing*—including family strife and inner-band turmoil— is about to slow down Chevelle's rock and roll express. If anything, the band's internal problems have led them to make the material featured on **Vena Sera**, even harder, heavier and more in-yer-face than anything they've done before.

21. HATEBREED

Despite all that his band has accomplished in recent months, Jamey Jasta knows there's still a great deal more to be done. For Hatebreed's charismatic vocalist, the success of the group's latest disc, **Supremacy**, has taken this Connecticut-based hardcore band to the very precipice of international superstandom. But all the career ups-and-downs that

Hatebreed have endured during their decade-long career have only added a further edge of credibility to this powerful unit's rough and ready sound. While the Breed's perpetually angry stance has drawn its fair share of critics, and their "voice of today's youth" position has recently been challenged by a new generation of far-more-benign metal practitioners, it seems safe to say that Hatebreed now stand as one of the most respected American hardcore bands. Indeed, this unit's special ability to present harsh, often harrowing glimpses of reality have made them the heroes of those whose hopes and dreams have continually been shattered by life's



CHEVELLE





ing hard rock music of the last decade. And the reaction their sound has generated in every corner of the rock universe has served to make this still relatively unassuming quartet one of the true success stories of recent memory. As wave upon wave of audience adulation washes over them at every stop along their seemingly never-ending tour trail, this Boston-based unit revel in the fact that they have now clearly beaten the odds. They have entered the ever-unpredictable rock and roll sweepstakes, played the game by their own rules, and emerged as big winners.

19. HILLSWITCH ENGAGE:

If the members of Killswitch Engage are feeling any of the pressure associated with the notion that 2008 is going to be their year, they're masking it rather well. In fact, as you examine this Massachusetts-based metal-core unit comprised of vocalist Howard Jones, guitarists Adam Dutkiewicz and Joel Stroetzel, bassist Mike D'Antonio and drummer Justin Foley, you just might get the impression that at this point in their burgeoning career, they rather expect the kind of acclaim that has come their way with the release of their third album, **As Daylight Dies**. Following as it does in the wake of KsE's Grammy Award-nominated sophomore disc, **The End of Heartache**, the new album takes listeners even deeper into this unit's genre-bending, surprisingly melodic brand of power-packed metal. At the same time, however, their sound remains steadfastly loyal to this indefinable unit's strident roots, developed over seven years of striving to express their rock and roll ideals as only they can.

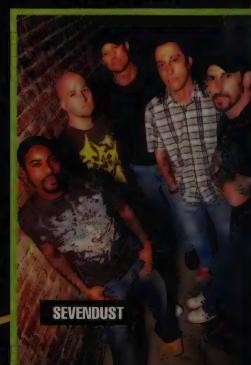
10 sevenoust

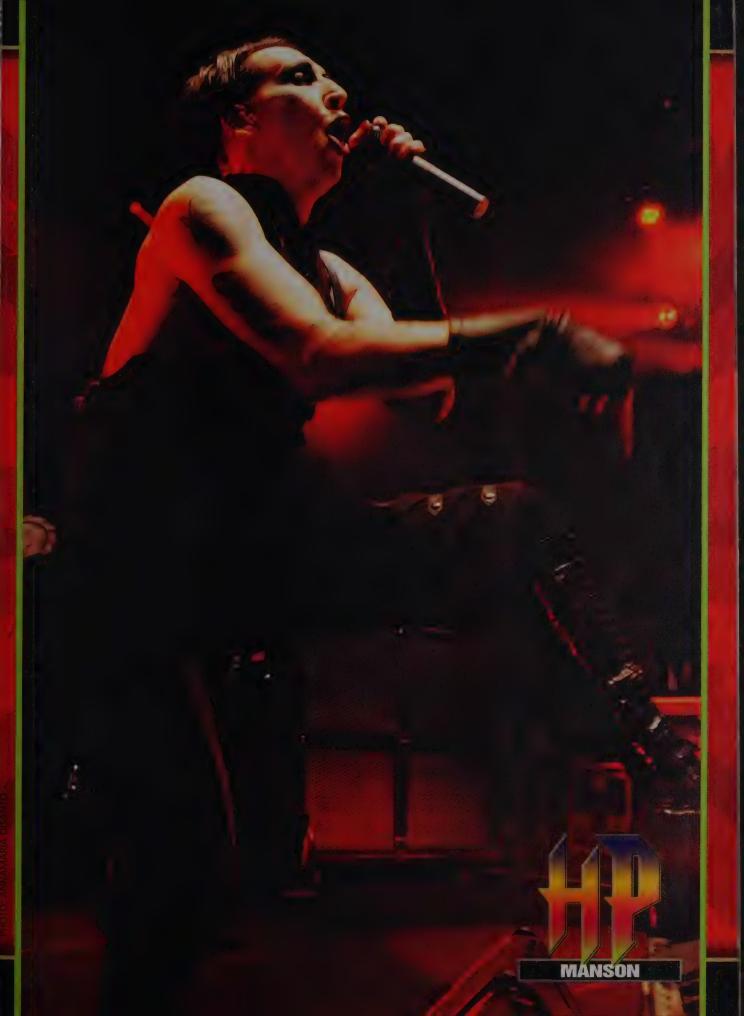
For nearly a decade Sevendust has heard the talk. This Atlanta-based hard rock unit has heard how they should be one of the biggest bands in the world... how each of their albums should sell at *least* a million copies... how they should be headlining arena tours from Boston to Bangkok. Yes, vocalist Lajon Witherspoon, guitarist John Connelly, drummer Morgan Rose, bassist Vinnie Hornsby and new guitarist Sonny Mayo (who replaced founding member Clint Lowery in 2005) have heard it all before. They also know that at times in the past they've come this/close to fulfilling such lofty expectations, when such discs as **Sevendust** and **Home** moved over 500,000 copies and threatened to shoot this multi-dimensional band into the metal stratosphere. But for whatever reason, the chemical reaction needed to turn gold into platinum has never occurred, often leaving these talented rockers disappointed, disillusioned and, occasionally depressed.

17 MARILYN MANSON:

While some may argue that his moment of greatest societal impact may now be in the past, there is still plenty of opportunity for Marilyn Manson to strengthen his lingering image as hard rock's Public Enemy Number One. Whether it's by creating artistic images that force the brain to recoil in horror and disgust, becoming involved in movie projects that increase his "creep factor" to a major degree, or presenting music— such as on his recent **Eat Me, Drink Me**— that delves deep into the darkest recesses of the human psyche, Manson still seems to know just how to best tweak our collective cultural souls. Through his outrageous appearance, and his blood-curdling approach to music, he continues to hold up a rather horrifying mirror to the slowly rotting society that he seeks to both reflect and encapsulate through song.











THE DARKNESS

There's no question about it. Something clearly went askew in the ever-controversial world of the Darkness. Just two years after being hailed far-and-wide as the latest "saviors" of the hard rock world in 2003, these British retro-rockers unexpectedly found themselves in a precarious perch, with their sophmore disc. One Way Ticket To Hell... And Back, failing to match either the commercial or critical impact enjoyed by their highly lauded debut.

Permission to Land. In addition, inner-band turmoil— which most notably included the out-again, in-again, out-again exploits of vocalist/guitarist Justin Hawkins— cast a major pall over the group's musical musings. So it was of little surprise when it was announced in 2006 that the Darkness had broken asunder, marking them as yet the latest hard rock sensations to display an unquenchable appetite for self-destruction.

15. mastodon:

There's little question that Mastodon are the "it" band of the rock and roll moment. Major bands want them to serve as "special guests" on their tours, media outlets vie to get them in their publications, and even the jaded folks at MTV and rock radio seem to be warming to this metallic monster's heavy-handed style. It's all fairly heady stuff for guitarist Bill Keliher, drummer Brann Dailor, bassist/vocalist Troy Saunders and guitarist/vocalist Brent Hinds. In all honesty, this Atlanta-based unit probably never imagined that their wall-shaking blend of grind-core metal ingredients would cause such a stir both in the hard rock "underground" and the metal mainstream. But with their latest disc, **Blood Mountain**, ranking as one of the most oft-discussed and oft-praised heavy metal collections in recent memory, it would clearly appear as if Mastodon are about to rumble their way to the very apex of the metal pecking order.

14. LAMB OF GOD:

Make no mistake about it, Lamb of God have arrived. Viewed as "underdogs" battling to cement their position in the heavy metal hierarchy as recently as 2005, with the success of their latest album, **Sacrament**, and the acclaim heaped upon them following their eye-opening run on last summer's *Unholy Alliance* tour, this Virginia-based riff factory are now in charge of carrying the

metallic chalice to new heights of international acclaim. That may still be a somewhat unaccustomed role for vocalist Randy Blythe, guitarist Mark Morton, guitarist Willie Adler, drummer Chris Adler and bassist John Campbell to play, but it's one that they have now accepted as part of their ascension up the heavy music ladder.



13 Linkin Park

For a band that's still relatively new to the music scene (let's not forget that their now-ten-times-platinum debut disc. **Hybrid** Theory, was released only seven years ago) it's amazing to consider the degree of impact that Linkin Park has had upon the rock and roll world. Their second album, **Meteora**, proved to be one of the top selling discs of 2003, while their "remix" set, **Ranimation**, added another two million units to this L.A.-based rap/metal unit's corporate coffers. Throw in the success of their new disc Minutes to Midnight, and you've got a band that's

played just about every imaginable angle for maximum commercial and artistic impact. But when you consider the backgrounds, personalities and desires associated with the Linkin Park crew, such success shouldn't come as much of a surprise. While they knew they were always bucking the odds, with their "heavy-hop" approach testing barriers and breaking down doors as few bands had done before, vocalist Chester Bennington, vocalist Mike Shinoda, drummer Rob Bourdon, guitarist Brad Delson, d.j. Joseph Hahn and bassist Phoenix always sensed that

they had the goods— as well as the talent— to succeed at just about everything they tried.

MASTODON





we'd ever again hear the angelically heavy sounds of Evanescence. After all, it had been well over three years since

Amy Lee and cohorts first wowed the rock world with the contents of their Grammy Award-winning debut disc, **Fallen**, an album that has sold over 14 million copies world-wide and established this Arkansas-bred unit as one of the most popular attractions in the entire contemporary music kingdom. That had been a time of triumph after triumph for the band— a period when their music seemed to cross all barriers in its pervasive course of multi-format domination. But then, just when it looked like everything was reaching a state of nirvana within the group's musical camp, things began to go somewhat awry within Evanescence. First, less than a year after that album had been released, band co-founder and songwriter Ben Moody split. Then, guitarist Terry Balsamo— who had been hired to replace Moody— suffered a stroke. Then bassist William Boyd left the group at the end of their last tour. And then the band started having problems with their management. The net effect served to throw the band into a state one step short of creative chaos. But now, with the success of the group's second disc, **Open Door**, it seems as it things are once again back on the right track for Evanescence.



With the success of their recent album, 10,000 Days, Tool once again did what some members of the rock community considered impossible— they defied the normally stringent bounds of contemporary music's two most "sacred cows"... time and taste. They did so by producing an instant chart-topping, multi-platinum disc, one that not only emerged four years after their previous effort, **Lateralus**, but also flew directly in the face of seemingly every conceivable 21st Century rock and roll convention. At a time when vacuous pop tarts and the incessant beats of Latin salsa seemed to dominate the airwaves, Tool showed what fans really want to hear-the dark, disturbing and eminently creepy heavy rock sounds brought forth by vocalist Maynard James Keenan, drummer Danny Carey, bassist Justin Chancellor and guitarist Adam Jones. There's no denying that perhaps more from anything else this L.A.-based unit still enjoys making everyone who listens to their music feel just a little bit uncomfortable. Whether it's the strange, quasi-mystical design that adorns their latest album cover, or the haunting imagery that inhabits each and every one of their videos, it's impossible to deny the notion that Tool have brought a uniquely twisted musical and visual sensibility to the rock and roll universe.

10. horn:

It's not going too far out on a limb to state that Korn have been the single most influen-tial hard rock band of the last decade. When this unit first emerged from Bakersfield, CA in 1994, the rock form was at low-ebb, with

punk practitioners and post-grunge poseurs ruling the roost. It didn't take long for vocalist Jonathan Davis, guitarist James "Munky" Shaffer, drummer David Silveria, guitarist Brian "Head" Welch, and bassist Fieldy to wake things up and shake things up with their unique, totally unpredictable brand of metaltinged rock. Indeed, perhaps it is the diversity inherent in the group's approach that has allowed Korn to stay atop the ever-fickle hard rock world for more than a dozen years. While countless trends, fads and musical compatriots have long since fallen by the rock and roll wayside, this ever-evolving quintet remains as vibrant and vital as ever. Sure, some industry insiders have questioned the rather bleak artistic and lyrical perspectives that fill their discs, including their recent "Untitled" disc. Yet none can question the interest that remains among both fans and the media concerning any and all Korn musical proj-



EVANESCENCE

TOOL





9 DEFTONES

Chino Moreno agrees that the Dettones "survived" the recording of their recent album **Saturday**Night Wrist, as much as they "enjoyed" it. With the rock wires being filled with tales of the creative tensions that almost tore apart Moreno and his bandmates— guitarist Stephen Carpenter, drummer Abe Cunningham, d.j. Frank Delgado and bassist Chi Cheng— just prior to them beginning their studio sessions, the fact that this alterna-metal band now finds itself in such an enviable career position is both surprising and satisfying. The fact is that it was Moreno as much as anyone who was at the root of the Deftones' recent internal strife, initially informing his bandmates that he wasn't particularly interested in recording new material with them. Understandably, his fellow Tones felt rather annoyed. It took them nearly six months before any "normal" lines of communication were once again opened, and even as they began writing material the tensions between these long-time associates could have been cut with the proverbial knife. But as songs like America, Beware and Hole in the Earth began to take shape, any lingering anger began to dissipate, being replaced by the realization that the forced "break" may actually have done this band a world of good.

8. STAIND:

They've sold over a million copies of their latest disc, Chapter V, a number matched by its predecessor, 14 Shades of Grey. They've moved over eight million copies of their previous three releases, Tormented, Dysfunction and Break The Cycle. They've packed arenas around the world. Their videos for songs like Price to Play, Outside, Suffocate and Fade have become MTV staples. Indeed, it's been quite a career for Staind. But despite all of the incredible success that has come their way since they first got their hard rockin' "ball" rolling a decade ago, vocalist Aaron Lewis, guitarist Mike Mushok, drummer Johnny April and bassist Jon Wysocki seem to have somehow maintained a firm grip on that ever-elusive quality known as "reality." Now, as they begin the often-arduous process of assembling material for their next album, it seems as if the members of this Massachusetts-based unit are handling the pressures of the music biz better than ever before.

Z A PERFECT CIRCLE:

A Perfect Circle is a perpetual work-in-progress. No matter what they may achieve in terms of commercial success or industry recognition, it seems that this unit centered around the mercurial skills of vocalist Maynard James Keenan and guitarist Billy Howerdel will always be intent on reinventing itself in the most improbable manner. But there's no question that this band's focus remains on the mercurial Keenan, and whether it's been with A Perfect Circle or his "other" band. Tool, this somewhat scrawny, underliably creepy and unquestionably amazing vocalist continues to prove that his version of Rock Star is pointedly different from just about everyone else's. This isn't a guy who craves the spotlight; indeed he prefers to be basked in a sea of veritable darkness while on the concert stage. And this isn't someone who dresses and acts following the Larger Than Life rock-god credo that's seemingly as old as the rock and roll form itself. But as Keenan continues to make astounding music with A Perfect Circle, it is apparent that his decidedly off-center take on stardom has

proven to be a master's touch. With the band's debut disc, **Mer De Noms**, and its follow-up.

Thirteenth Step, both charttopping smashes, whether he likes it or not, Maynard James Keenan is very much a Rock Star.











Back in 2007 it was time for Velvet Revolver to do it all over again- and these rock and roll veterans knew that they were gonna have to produce a superlative second album with the entire world watching... and then waiting to dissect their every move. That's what made the superlative results presented on their sophomore release, **Libertad**, all-the-more amazing! While this highly-lauded supergroup comprised of guitarist Slash, vocalist Scott Weiland, bassist Duff McKagan, drummer Matt Sorum and rhythm guitarist Dave Kushner was able to create their multi-platinum debut disc. Contraband, in relative secrecy back in 2004, when they began work on Libertad the voyeuristic instincts of Planet Earth were on full display. But that's just the way it has to be when your first album garners countless industry accolades, and your key members remain among of the most notorious figures in rock and roll history. Indeed, sometimes it seems as it nothing done by this already-leg-endary unit (featuring, as it does, former members of Guns N' Roses and the Stone Temple Pilots) can fly under the radar of rock and roll pundits. DISTURBED

These days the members of Disturbed seem to be operating with a bit of a chip on their shoulders. Last summer they served as main-stage headliners at the Ozzfest, and more recently they launched the latest version of their highly successful Music As A Weapon tour package. On top of that, their current disc. Indestructible, has followed the pattern of chart-topping success pioneered by such earlier efforts as The Sickness, Believe and 10,000 Fists. All in all, one might think that vocalist David Draiman, guitarist Dan Donegan, bassist John Moyer and drummer Mike Wengren would feel like they've got the world by the short hairs. But true to their rock and roll spirit, despite their on-going success, this Chicago-based heavy music outfit still prefers to view itself as an "underdog" in the hard rock sweepstakes. Despite selling more than six million albums during their seven-year career, this power packed unit has been bat-tling against the notion held by some within the metal

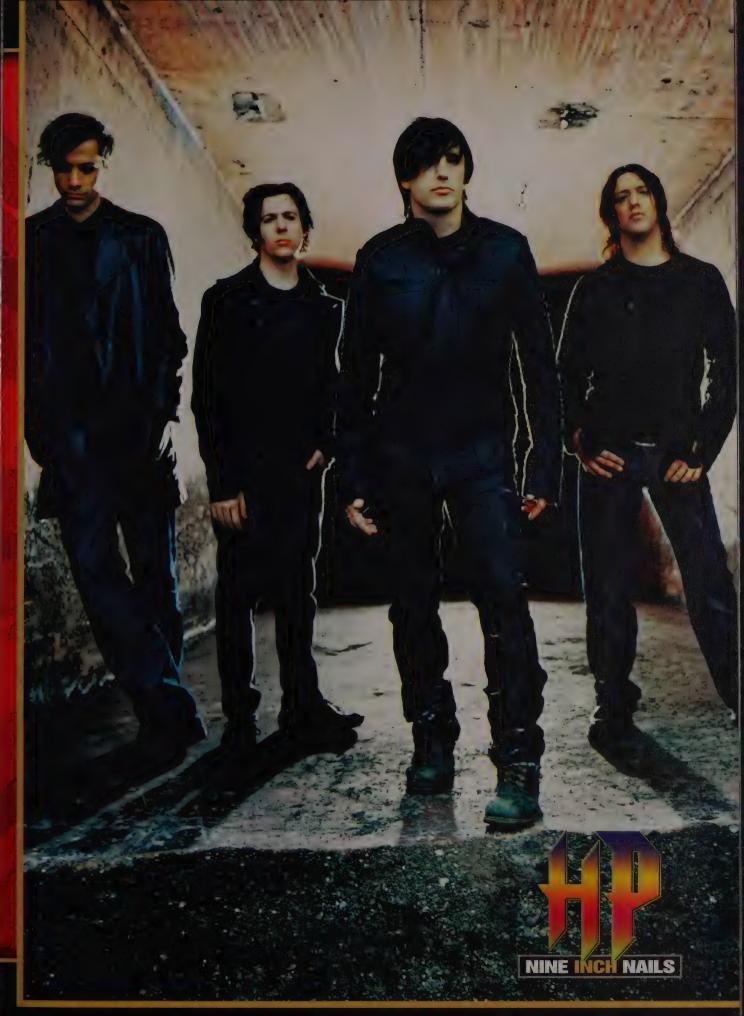
world that their highly emotive, quasi-theatrical and

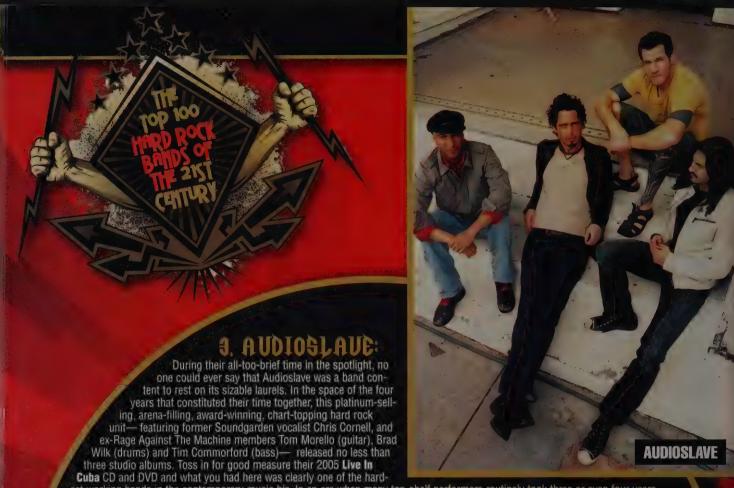
eminently compelling sound is a dated remnant of late '90s New Metal ideals. So as the band continues to rock the nation, they do so with the

notion that it is the dawning of an exciting new day for their power-packed unit.

It often appears that for Trent Reznor, talking about himself and his myriad musical accomplishments ranks somewhere between having elective hernia surgery and root canal. Yup, Nine Inch Nails' secretive main man has never particularly warmed to the notion of opening up his heart and soul to the eyes and ears of the inquiring world. But as he continues to support his latest chart-topping offering, Year Zero, one fact has clearly emerged; this time around Reznor will do just about anything to get people interested in his latest work... even if it means talking about it! While its songs may hold the key to Reznor's new creation, the fact is that many of his thoughts remain cloaked behind a well-constructed maze of lyrical complexity. With Nine Inch Nails that's simply the way it is... and the way it's always going to be. That's a notion already widely accepted by millions of NIN fans dotting the face of Planet Earth who view any offering made by Reznor—dubbed by his more ardent supporters as The New-Age Musical Messiah - as worthy of their respect, time and support. Even when he came out and rather surprisingly admitted his nowconquered addiction problems of a few years back, his legion of supporters stood ready to commend rather

than condemn.





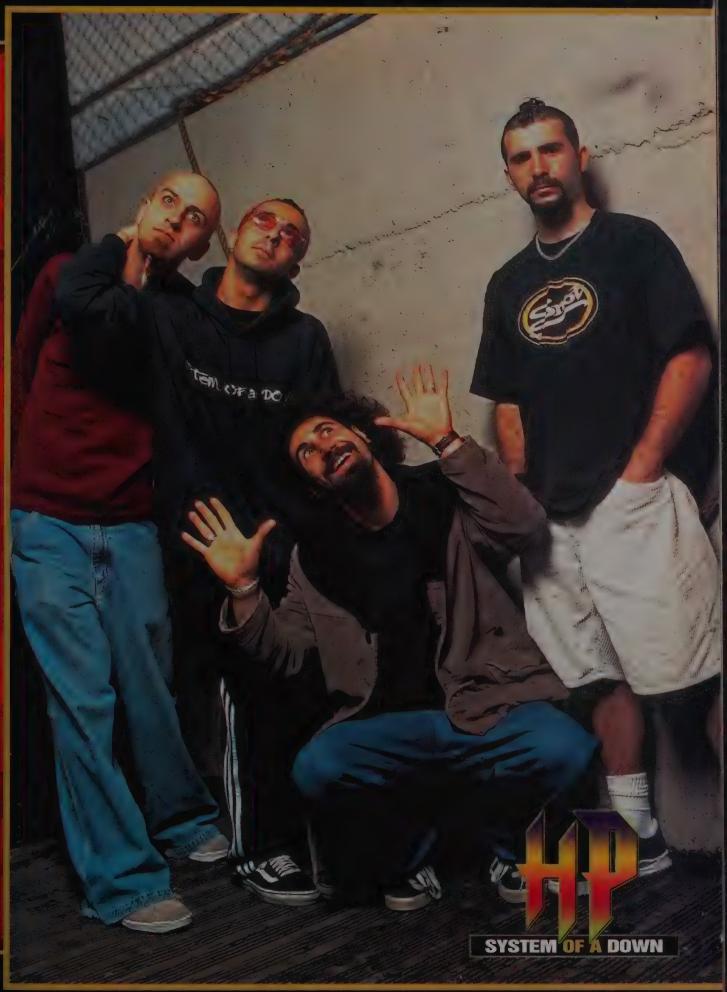
est working bands in the contemporary music biz. In an era when many top-shelf performers routinely took three or even four years between studio ventures, such productivity was not only laudable... it was downright incredible! But perhaps it was the wake of that nearly unprecedented burst of creative energy that forced the band apart in 2006, with Cornell citing the traditional "artistic differences" as the primary reason for the split.

2 SYSTEM OF A DOWN

Statement: System of a Down are one of the very few hard rock bands that have never known failure. During their decade-long career they may have experienced the rare setback and encountered the occasional nay-sayer, but for the most part it's been an amazingly smooth and successful run to the top of the rock pile for this Armenian/American quartet. Ever since their self-titled debut disc emerged back in 1996, this Los Angeles-based experi-metal unit has scored hit after hit, selling more than 12 million albums in the process. With the overwhelming success of their most recent album pairing, Mesmerize and Hypnotize, Serj Tankian (vocals), Daron Malakian (guitar), Shavo Odadjian (bass), and John Dolmayan (drums) have once again proven that they stand head-and-shoulders above all who may lay claim to their title as the most eclectic, esoteric hard rock band in the world. But for a unit that apparently holds all the "answers", System is a group still surrounded by "questions." Are they sometimes too smart for their own good? Has success dulled this band's razor-sharp political edge? Has their music found new creative pastures as System has continued to grow? In case you were wondering, the answers are: yes, no and a resounding yes!











1. SLIPHNOT

You don't necessarily have to be the spawn of rock royalty to realize that heavy metal has always been a medium fueled by its star power. Sure, great bands and great music have long been the medium's most notable calling cards. But would the form be anywhere near as popular if personalities as high-profile as Ozzy Osbourne or Marilyn Manson weren't around to provide a "face" to metal's rough and ready sound? But be

that as it may, the fact is that in 2008 Slipknot may still be the ultimate heavy metal "anti-stars." After all, most fans know DJ Sid Wilson,

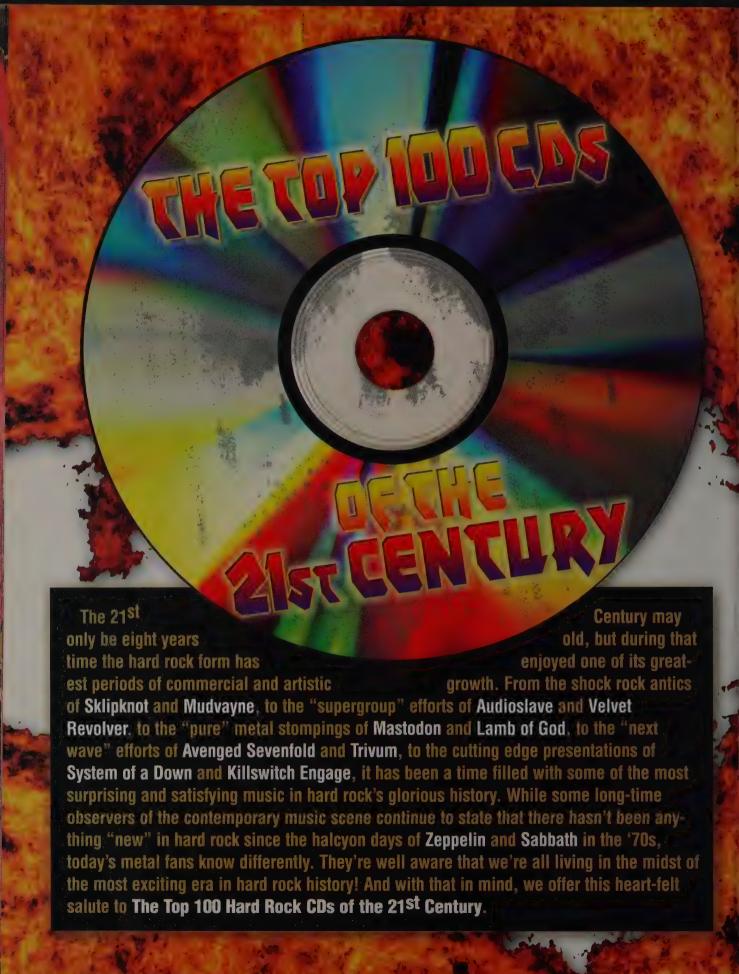


drummer Joey Jordison, bassist Paul Gray, percussionist Chris Fehn, guitarist James Root, sampler Craig Jones, percussionist Shawn Crahan, guitarist Mick Thomson and vocalist Corey Taylor by their Knot numbers (respectively 0,1,2,3,4,5,6,7 and 8) rather than by their names. And with each band member sporting a matching on-stage coverall, and hiding his visage behind a horrific self-made mask, the members of this legendary Midwestern unit can stroll down virtually any main street in America without getting besieged by the normal array of autograph seekers and attention grabbers. All of that is according to the plan this Des Moines-based unit first constructed over a decade ago as they sat around their small at-home rehearsal studio. Back then, they couldn't have imagined that such discs as Slipknot. Iowa, and Vol. 3: The Subliminal Verses would rank among the decade's most controversial and successful heavy music releases. Nor could they possibly have envisioned the degree of chaos that their "hive" mentality has had upon the thoughts, deeds and actions of this rock and roll generation. Indeed, despite their lack of individual "face" stardom, this inimitable Nine Man Mutant Metal Army still rank among the brightest stars in the hard rock heavens. They

are unquestionably the biggest stars the 21st Century metal kingdom has yet produced.











Daath have brought a new sense of "extreme" to the 21st Century extreme metal scene.

Throughout The Hinderers, Daath's "tree of life" philosophies merge with their blatantly metallic approach to create some of 2007's most compelling extreme sounds. In some ways, the style presented on such tracks as Sightless, Under A Somber Sign and Festival of Mass Soulform harks back to an earlier Dark Metal time— a period in the early '90s when imagination and intelligence seemed to play as vital a role in a band's musical presentation as their sheer sonic power. With the disc also featuring an all-encompassing "groove"— thanks in no-small-part to Daath's Atlanta roots— on their first outing this heavily armed sextet have delivered the extreme metal goods with extreme prejudice.

At the time they released Scars in 2002, Soil's special approach to their heavy music craft had caught the attention of many major players in rock and roll circles— perhaps the most important of whom was the legendary Clive Davis, who for more than three decades has helped discover and nurture some of the most significant musical acts of the rock era. Davis was so impressed by this fivesome's razor-edged style that he agreed to make them the first signing to his then-new J Records label. His faith in Soil was richly rewarded by Scars, a disc that in attitude and approach represented the quintessence of New Metal ideals. On such songs as Need To Feel and their break-out single. Halo. these Windy City rockers showed that they had exactly what it took to establish themselves as a significant force in the ever-changing hard rock world.

10 mg 45 mg

For whatever reason, the members of Thrice are a little hesitant to explain why they chose to call their second album, Vineissu. On sure, they it admit that the title was drawn from Thomas Pynchon's 1963 novel, V, which discusses the advent of many of the popular myths that pervade world culture. And maybe they'll reveal that the title makes reference to the fact that the classic scribe Virgil once noted that Vheissu was the supposed entrance to the underworld. But other than that, you're pretty much on your own when it comes to interpreting any inner meaning attached to the title of this batch of songs created by vocalist/ guitarist. Dustin Kensrue, guitarist Teppei Teranishi, bassist Eddie Breckenridge and drummer Riley Breckenridge. On such tunes as Atlantic, Like Moths to Flame and the disc's first single. Image of the invisible, it is clear that Thrice have laid down a solid pattern for creating tight, accessible, cerebral and heavy rock and roll.

97. GODHEAD, EVOLVER"Unique" might be the perfect way of describing the music contained on Godhead's **Evolver**. From the wall-shaking sounds of *The Hate In Me* to the excitement contained in Far Too Long, this is music that clearly falls outside the bounds of "conventional" hard rock. Featuring

guest appearances by everyone from Wayne Static to Reeves Gabriels, the disc is a power house demonstration of a band striving to discover a new peak of their creative powers. At a time early this decade when so much of the contemporary hard rock scene seemed stale and predictable, the strident, highly original sounds of Godhead rang like a clarion call of fresh energy. Main man Jason C. Miller wouldn't have it any other way.

OHOTS: ANNUAMARIA CITATION



Throughout American Apathy Dope leader Edsel Dope and his hard rock henchmen created some of the most straight-forward and stunning metallic anthems of this often-lacking era. On such songs as I'm Back, No Way Out, Survive, and the disc's break-out single. Always, the Dope boys presented a sound that was thoroughly provocative while never losing any of its razor-like edge or sonic intensity. What this band had been striving to achieve over the previous six years, ever since their debut disc, Felons and Revolutionaries, first introduced this unit's rather warped artistic perspectives to the rock and roll world, was clearly reached this time around. Indeed, the strong critical response to American Apathy was enough to put a knowing smile on Edsel's angular face.

HIT PARADER 83

PHOTO: ANNAMARIA DISANTO

95. DEVIL-DRIVER, DEVILDRIVER

On such songs as *Cry For Me Sky* and *Nothing's Wrong?*, Dez Fafara and his metallic cronies in Devildriver continually deliver the heavy-handed goods with a severity and focus that borders precariously upon the dangerous. At times it seems as if the pain, power and passions housed within this band's creative soul pour out directly through their music, in the process creating a swirling vortex of heavy reactants that on occasion threaten to totally envelop the listener within their sinister intent. This is dark, scary, occasionally depressing stuff. But through its creation, this music seems to have provided Fafara (the former frontman of Coal Chamber) with a new artistic lease on life.

94 EVANESCENCE FALLEN

From the potent energy of *Going Under* to the vibrant power of the disc's first single, *Bring Me To Life*, right from the start there was no denying that there was something very different and very special about the way Evanescence conducted their rock and roll business. And while none of us may have initially predicted that this disc would emerge as one of rock's altime sales champions (selling more than eight million copies at last count) it was clear that Amy Lee possess a uniquely singular musical vision. You may have not be able to instantly put your finger on it or define it, but you certainly knew it was there. And despite the often dark, introspective themes that pervade their music, it seems as if Ms. Lee and her musical cohorts are certainly up-beat about their hard-earned status in the contemporary music world.



93 SKRAPE UP THE DOSE

Skrape are the kind of band that grabs you around the neck and won't let go until you scream for mercy. From the moment you initially encounter this Florida-based metal unit via the sounds contained on their break-out disc, **Up the Dose**, you know you're in for a wild rock and roll ride. They're intense, they're dynamic and they're in-yer-face. Indeed, vocalist Billy Keeton, keyboardist/guitarist Brian Milner, bassist Pete Sisson, drummer Will Hunt and quitarist Randy Melser may have come up with a near-perfect formula for satisfying the

unpredictable tastes of the 21st Century metal masses. With rip-it-out tunes like Bleach and My Life showcasing this unit's go-for-the-jugular talents, the disc managed to draw an almost immediate response from anyone who heard it.



92 DREDG CATCH WITHOUT ARMS

If Dredg's fear was that their second disc, catch without arms, would fall into the same cookie-cutter, ready-made-for-MTV package that seems to hang like a malaise over much of today's rock culture, this quartet had little reason for concern. In both style and scope this is radical stuff, with songs like ode to the sun, bug eyes and planting seeds (yes, these boys are BiG on the lower case) pulling out all of the proverbial stops in their quest for uniqueness. With celestial sound effects battling with European-style chants and wall-shaking guitar chords for center stage, it is virtually impossible to properly describe the unit's sound... let alone categorize it. With catch without arms Dredge have unquestionably created one of this decade's more unusual and compelling rock showcases.

91. CLUTCH, ROBOT HIVE/ EXODUS

Any way you look at it. Clutch have created quite a reputation for themselves. Nearly 15 years after first hitting the heavy metal scene, this Maryland-based band is not only surviving, but prospering, with a disc, Robot Hive/Exodus, which stands as this unique unit's most blatant stab at communicating their metallic message to the masses. In every note they play, it remains apparent that this persistent, heavy-handed crew have perfected the craft of presenting short bursts of pure rock and roll energy that leap like attack dogs out of your stereo speakers to grab your by the throat. As shown throughout this disc (which features 14 fast-paced tracks), vocalist Neil Fallon, guitarist Tim Sult, bassist Dan Maines and drummer Jean Paul Gaster have constructed a non-stop, pedal to the metal hard rock assault on the senses. It's the kind of album seemingly guaranteed to annoy those not attuned to this band's no-holds bared style while pleasing anyone with an ear for off-beat lyrics and skull crushing riffs. As shown throughout Robot Hive/Exodus, on tracks like Burning Beard and Circus Maximus, this is one group that thrives on doing things in their own distinctly different manner.



Sucker, One Night Stand and Under the Gun, Motorhead once again prove
why they stand alone among timeless merchants of metallic mayhem. With 14
songs clocking in at just over 46 minutes running time, this is an "old school" metal collection in every sense of the word— powerful blasts of guitar-driven
funy that get in, get the job done, and then get out in a guick and orderly fashion. While leaving your ears ringing in the process. While Leaving your ears ringing in the process. While Leaving the process while Leaving your ears ringing in the process.

fury that get in, get the job done, and then get out in a quick and orderly fashion... while leaving your ears ringing in the process. While Lemmy laughs at the current music industry notion of not releasing a disc unless it has at *least* an hour's worth of music—along with a ton of DVD "extras"—he knows that he can do more in three minutes than most of today's groups can do on a full album.

motorhead

hiss of death

89. FIREBALL MINISTRY, THE SECOND GREAT AWAKENING



They go by the name of Fireball Ministry. And during the time that vocalist/ guitarist James A. Rota, guitarist Emily J. Burton, drummer John Oreshnick and bassist Johny Chow have been "preaching" to the rock and roll masses, they've begun to notice an intriguing pattern emerge. After more than a decade of watching too many fans turn their backs to the loud and proud approach of basic hard rock, these said-same fans are now seemingly prepared to once again embrace the form's full-impact charms... to bang their heads and shake their asses to metal's basic rhythms and fist-pumping volume. That's mighty good news to the FM brigade, because that kind of strident, in-yer-face, riff-happy music is exactly what they dole out in droves. As they rally behind the release of their landmark album, Their Rock Is Not Our Rock, this quartet sense that after years of trying they may finally be the right band in the right place at the right time.

87. DOUBLE DRIVE, BLUE IN THE FACE

Listening to the razor-edged sounds contained on **Blue In The Face**, it's easy to see that the variety of setbacks they've encountered along the way haven't robbed DoubleDrive of one iota of their rock and roll soul. If anything, their difficulties (which have included record label disappointments and unexpected roster shifts) have added another layer of conviction and power to their blues-drenched sound. On such songs as *Imprint* and *Big Shove*, the full depth and breadth of this band's style is given ample room to set the music world on fire. And with the famed Michael Barbiero (who will forever hold a place in rock history for his work on Guns 'N Roses' **Appetite For Destruction**) serving as the album's producer, it seems as if DoubleDrive have taken the Next Big Step in their march to bring back to prominence their special brand of quitar-driven dynamite.

88. VENDETTA RED, BETWEEN THE NEVER AND

lendetta Red is one of those major label bands that sometimes seems restricted by the very nature of their "big time" status. Many believe that vocalist Zachary Davidson, guitarist Erik Chapman, drummer Joseph Lee Childres, guitarist Justin Cronk and bassist Mike Vermilion posses the talent to turn into major players in the metal world. But they all admit that they're still fighting to reach that goal. They certainly got off to a good start in 2002 with the release of Between the Never and the Now, and since then each and every one of their career experiences have gone towards adding extra dimensions of power and passion to this group's music. On such tracks as There Only Is, Seconds Away, Caught You Like A Cold, and that disc's first single, Shattered, this unit showed that their guitar-powered, multilayered, highly-infectious sound may well be destined to eventually make them a force on the contemporary music scene.

86 HIT PARAD



When word first started filtering through the rock grapevine in 2006 that former Pantera drummer Vinnie Paul Abbott was teaming up with Mudvayne's Chad Grey and Greg Tribett to form a new band, Hellyeah, fans were hard-pressed to dismiss their curiosity and their anticipation. Well, the results of those efforts (which also features Nothingface guitarist Tom Maxwell and bassist Jerry Montano) are now in, and while they may never make anyone forget these guy's "other" bands, they stand as a pretty gosh-darned good representation of where the heavy

metal kingdom stands in 2007. Songs such as You Wouldn't Know, Waging War and Rotten to the Core represent whiskey-soaked, hell-bent metal in all its fire-breathing glory. And while the songwriting itself seems to play a contented second fiddle to this unit's pure. sonic overload, there are plenty of memorable moments to distinguish Hellyeah from the rest of the contemporary heavy metal horde.

RODUCTION

85. BRIDES OF DESTRUCTION, HERE COME THE BRIDES

You've certainly got to hand it to Nikki Sixx. The guy just never seems to stop. While his once-and-hopefully-future band, Motley Crue, remained on an extended hiatus in the early years of the decade, Sixx teamed up with L.A. Guns guitarist Tracii Guns to form Brides of Destruction, a good-ol', pull-no-punches, fast 'n furious heavy metal band. With the vocal duties being ably handled by the dynamic London LeGrand and the drums being bashed by Scot Koogan, as proven on their debut disc, Here Come the

Brides, this off-the-rack "supergroup" (which initial-ly also featured former Motley vocalist John Corabi on rhythm quitar) was designed to be more than a temporary stop between regular band projects for its members. Indeed, these not-so-blushing Brides seemed determined to make the most of their time together. Rather than jumping on some time-tested rock bandwagon, or adding elements of dreaded "rap" or "techno" to their sound, Sixx and his boys went typically against the grain, creating a band even more metallic, more loud and more in-yer-face than any-thing any of them had ever done before.



83 SILVERTIDE

Silvertide are a band who the Great Barons of Rock and Roll Hype (including many at this very magazine) have already tried desperately to link to such seminal music forces as the Rolling Stones, Aerosmith and Guns 'N Roses. Whether or not this Philadelphia-based unit featuring vocalist Walt Lafty, lead guitarist Nick Perri, bassist Brian Weaver, guitarist Mark Melchiorre and drummer Kevin Frank ever manage to live up to any or all of these lofty comparisons remains to be seen. But judging by the contents of Silvertide's debut disc, **Show & Tell**, perhaps all this media-generated hype is more-than-slightly justified. With the album delivering the "classic rock" goods with both fashion and flair, obvious comparisons to the young Stones and Aerosmith are almost inevitable. And the fact the Tide's disc was mixed by Kevin Shirleywho made his mark working on a number of classic '80s Aero albums — only serves to heighten such comparisons. But while the Silvertide boys don't exactly cringe when such links are made, neither do they go out of their way to try and strengthen those apparent musical bonds







81 GLASSIAW,

Stark New York suburban settings- where multi-million dollar mansions often find themselves located a proverbial stone's throw from shabby lower-middle-class communities— provide the sum and substance of this unit's hardcore-meets-metal sound. Indeed, as proven throughout Glassjaw's, **Worship And Tribute**, for vocalist Daryl Palumbo, guitarist Justin Beck, guitarist Todd Weinstock, drummer Larry Gorman and bassist Dave Allen, their shared Long Island background has provided much of the foundation for both this band's unique lyrical insight and their rugged musical approach. The intense sounds contained throughout this disc makes it blatantly obvious that whether it's due to their background, their upbringing, or the simple fact of five strange-minded souls gathering together, Glassjaw is one *very* unusual band. With their jarringly clashing musical elements all battling for primary recognition, and the group's acid-tongued lyrics taking shots at everyone and everything within earshot, here Glassjaw appeared to be on a one-way seek-and-destroy mission designed expressly to wipe out everything associated with 21st Century hard rock convention.

80. HELMET

With Monochrome signaling Helmet's return to the indie scene after a lengthy - and often mildly successful - period of hopping from major label to major label, guitarist/leader Page Hamilton apparently felt the time was right to return his unit (which here features guitarist Chris Traynor, bassist Jeremy Chatelain and drummer Mike Jost) to the pulsating, kinetic, highly intelligent sound that first brought the band acclaim on such landmark discs as Strap It On and the million-selling Meantime. Working once again with producer Wharton Tiers, who helmed those two previously mentioned discs, on such tracks as Swallowing Everything, On Your Way Down and Almost Out of Sight, Hamilton and his crew deliver the goods as only they can-lean, mean and ever-clever musical offerings that straddle the often fine lines that serve to separate metal from hardcore from punk. But as he looks back on his latest creation. Hamilton often acts as if such creativity is all merely part of a good day's work.



IIT PARADER 89

PHOTO: ANNAMARIA DISANTO

79. PRIESTESS, HELLO MASTER
The '70s may be little more than a fading memory in the minds of those old enough to even recall that halcyon period in heavy metal music. But let it be said loudly and clearly that the classic hard rock sound of that era is alive and well... thanks in no-small-part to the work of a Canadian quartet known as Priestess. On their debut disc, Hello Master, vocalist/guitarist Mike Heppner, guitarist Dan Wetchorn, bassist Mike Dyball and drummer Vince Nudo seem to have conveniently forgotten that their chosen style of musical expression has sup-posedly been out of style for three decades. On tracks like Lay Down, Run Home and The Shakes, they've created a heavy, distorted, propulsive sound that shakes walls and brain cells with equal ease-and they've done so with a sense-of-purpose that tells anyone with ears that this certainly isn't some sort of 21st Century rock and roll parody

78. NICHTWISH

Even a cursory listen to the material featured on Once, and a single visit to one of Nightwish's onstage extravaganzas, should be more than enough to convince even the most skeptical follower of metal fashion that these Finnish folks have what it takes to make a name for themselves. Sure, they may never scale the heights of chart success a-la System of a Down or Slipknot, but break-away commercial success is apparently not the essence of the Nightwish musical ethic. The simple fact of the matter is that such Once songs as Dark Chest of Wonders and Planet Hell are something of an acquired taste. This is one unit not under the false impression that a single album and tour will instantly win over the jaded and notoriously fickle North American metal scene. But as Nightwish continue on their quest to conquer the entire metal kingdom, they seem determined to do whatever it takes to shake up and wake up the world's heavy metal scene to their highly unusual song stylings.

76. TAPROOT.

You've got to give 'ern credit, Despite peer pressure and label "advice", Taproot have never recognized any of the supposed creative limits imposed by the hard rock world. Fact is, vocalist Stephen Richards, guitarist Michael DeWolf, bassist Philip Lipscomb and drummer Jarrod Montague have always taken particular pleasure in pushing those bounds to their furthest extremes, a fact boldly in evidence on this unit's third release, **Blue-Sky Research**. Here mind-sticking melodies blend with thought-provoking lyrics and unexpected musical twists to deliver some of the freshest rock and roll sounds around. Featuring such songs as *Calling* and *Violent*. Seas (the latter being one of three tracks for this album the band co-wrote with the renowned Billy Corgan) on this effort, Taproot continue to expand their artistic playing field, and doing so in their own highly distinctive fashion

77. BIOHAZARD

On Kill or Be Killed, the Brooklyn boys of Biohazard haven't gotten sidetracked by trying to act hip, nasty or cool. Despite constantly bouncing around between labels that never knew exactly how to handle this unit's band of hard-core metal. Biohazard keep landing on their feet, always maintaining the musical commitment and drive that has inspired them throughout their lives. There's no question that this Biohazard offering is a classic representation of the group's ever-evolving, yel comfortably predictable sound. On such tracks as Beaten Senseless, Hallowed Ground and Never Forgive, Never Forget, the band has sharpened their razor-edged lyrics and cutting instrumental heaviness into a weapon of mass destruction. As always, this perpetually bad-ass unit has proudly stuck to their heavy-duty guns— in the process, doing their thing by continually telling the mainstream rock world to not-so-politely "shove it." Their unusual blend of metal and hard-core influences, as well as their ground breaking work with a variety of hip-hop and avant-garde superstars, have made Biohazard a band that many admire...and many fear. There are no limits to where this quartet may travel through their musical sojourns- often right into the belly of the beast, where they delight in unveiling the darkest side of the human condition. And once again on Kill or Be Killed, this rule-breaking, chance-taking outfit prove that they're determined to set the rock world on fire— both literally and figuratively.

75. DIMMU BORGIR, DEATH CULT

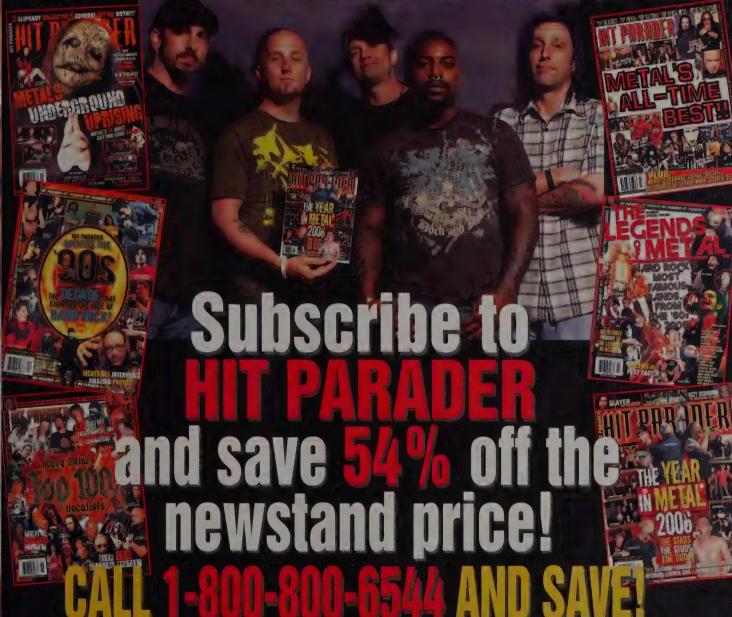
RMAGEDDON

The guys in Dimmu Borgir certainly know how to draw a little extra attention

their way. While in recent years they've slowly started seeing their names spelled right in media outlets located on this side of the Atlantic, back in their homeland of Norway, these guys have continually been able to draw headlines... but not always for the right reasons. You see, their most famous— or shall we say "infamous"— feat found this highly acclaimed orchestral Black Metal band not-so-conveniently leaving a stage prop bullet belt in one of their tour hotel rooms. The notoriously paranoid Norwegian police didn't take any chances once they were contacted by hotel officials about their "find." The take-no-prisoners Norwegian military was actually called in to "disarm" the belt, and the band was subjected to both harsh criticism in the media and possible legal actions. Ahh, but for vocalist Shagrath, guitarist Silenoz, guitarist Galder, bassist Vortex, keyboardist Mustis and drummer Nick Barker, such actions and reactions seem all to be part of their metal "master plan," After all, if you can't shake things up a bit and wake things up a bit, as this unit clearly did with their release, **Death Cult Armageddon**, then what's the point of it all?



GET 13 ISSUES FREE



Send Complete Coupon With Payment To:

MAGAZINE SERVICES, Dept. HP,

P.O. Box 9863, Ft. Lauderdale, FL 33310

USA JES 29.50

12 ISSUES 29.50__ 24 ISSUES 55.00__

ENCLOSED:

___CHECK ___MONEY ORDER
FOR A TOTAL OF \$

CANADA FOREIGN 41.50 47.50 91.00

OR CHARGE TO:

___MASTER CHARGE ____VISA EXP. DATE

CREDIT CARD#

NAME (Please Print)

ADDRESS

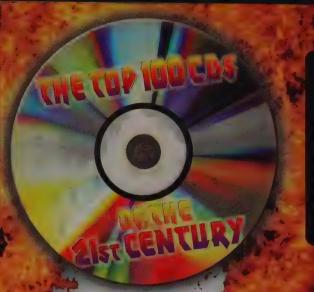
CITY STATE ZIP

(PLEASE ALLOW 4-6 WEEKS FOR YOUR FIRST ISSUE.)

SUB AD 4-07

SIGNATURE

*Saving on a two year subscription.



74. BLACK STONE CHERRY,

Upon listening to Black Stone Cherry it's easy to understand why this quartet has quickly won-over a loyal following of frenzied fans who revel in their classic, Southern-fried hard rock style. From the power-packed chords that herald Backwoods Gold to the mystical elements that fuel Lonely Train, it's immediately apparent that this is one band that's learned all of their rock and roll lessons very well. But just when you think you might have BSC pegged as a "clone" of this group, or a "copy-cat" of that one, they throw you a series of musical curves on songs like Rain Wizard and Rollin' On that convince you that this is truly a band all their own. "We don't mind people comparing us to some of the rock of yesteryear," said vocalist Chris Robertson. "That's kind of hard to avoid. "But we're most happy when after making that association, they take the time to see where we've taken some of those influences."

Let's get this clear-Opeth don't just write songs. They don't simply make albums. These Swedes create mini symphonies that are an often intriguing alloy of rock, prog and death metal, along with a touch of, believe it or not, Swedish folk music. Singer/gultarist Mikael Akerfeldt says of his band's eighth album, the lush **Ghost Reveries**, "You should be pretty far from being able to grasp what you just heard after just one listen." Ghost Reveries is a complex, layered and rewarding listen. Metal fans and critics alike have hailed Opeth as "The Pink Floyd Of Metal," claiming this unit is one of the most complex bands of this generation, and some go so far as to herald Akerfeldt as a guitar deity. Opeth effectively reconcile precise technicality with beating heart human-ness. The music is played with skill and talent, but there is an emotional element coursing through every note, as well. Ghost Reveries sews together many complicated parts, and it features the full-time addition of keyboardist Per Wiberg, which allows the band to experiment with new sonic opportunities and to avoid repeating themselves.



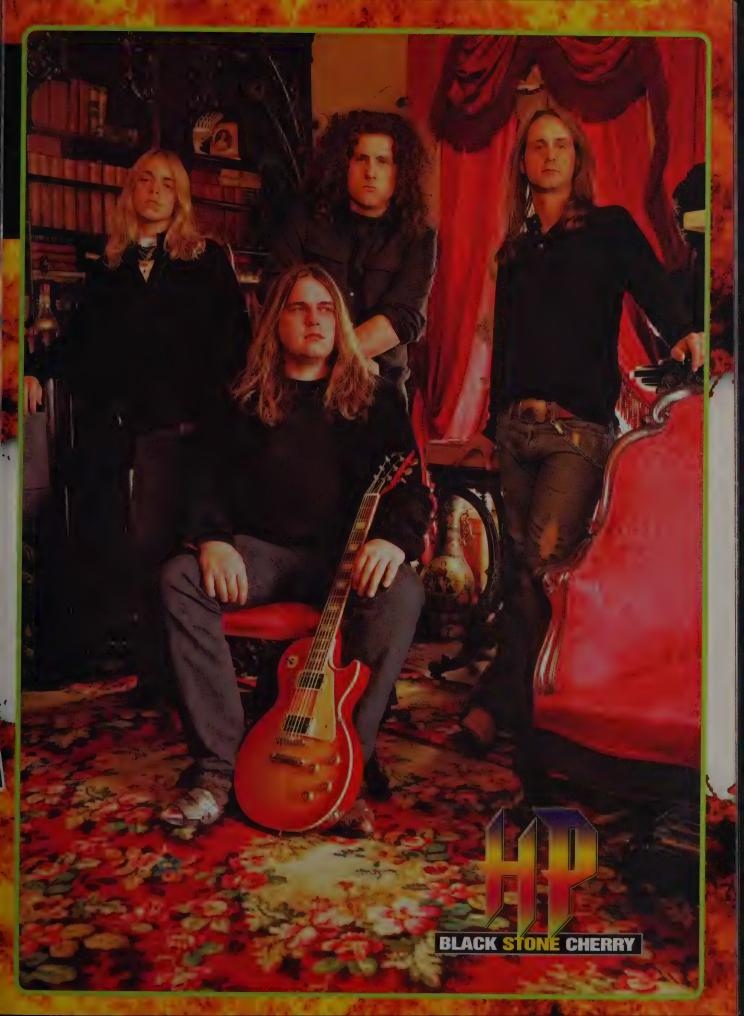
71. AVENGED SEVEFOLD,

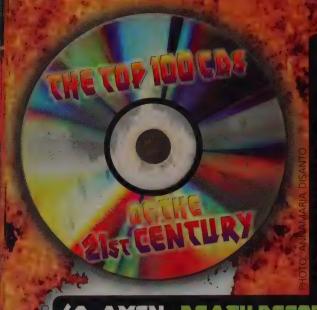
Avenged Sevenfold's vocalist M Shadows discusses the manner in which the unit's followers reacted to the band's 2004 release, **Waking the Fallen:** "We are our audience. They can relate to us and we can relate to them. That's the whole idea behind Avenged Sevenfold. We may be the guys on stage, but in a lot of ways we're just an extension of everyone who comes to see us. There's no big-deal Rock Star thing going on. It's all cool, it's all real, and a lot of the problems and situations that our fans face every day are the things we sing about in our songs. There's a certain darkness to what we do that a lot of them can relate to. A lot of our thoughts for this album have gone back to where it all began for us. We wanted to draw on the energy that first got us interested in music— everything from the pure metal energy of Pantera and Iron Maiden to the more punk attitude of Bad Religion."

How many of you knew that Default's debut album, The Fallout, sold more than a million copies? In all honesty, we didn't know it either until an intrepid publicist from this Vancouver-based band's record label excitedly told us the news... over and over again. Indeed, it seems that the group featuring Dallas Smith (vocals), Jeremy Hora (guitar), Danny Craig (drums), and Dave Benedict (bass) has become quite a surprise success story, much of that notoriety due to both their "discovery" by Nickelback's Chad Kroeger, and the across-the-board reaction to their 2002 hit, *Wasting My Time*. In style and manner, it's quite apparent that Default are truly something of a 21st Century rock and roll anachronism. They don't paint their faces, don't howl at the moon, and they don't bemoan their fate. In fact, they seem downright thrilled by their current lot in contemporary music life. Default are doing exactly what they want- in exactly the way they want to do it. Quite simply, these guys are a rock and roll band— nothing more... nothing less. But, make no mis-take about it, they're a damned good rock and roll band!

Biq Willia

Pillar clearly enjoy doing things their own way. As proof of that, on their release, The Reckoning, this Oklahoma-based Christian metal unitcomprised of vocalist Rob Beckley, drummer Lester Estelle, guitarist Noah Henson and bassist Kalel - seem intent on proving that they understand something about both music and life that the rest of us just haven't yet been able to fully grasp. Such tracks as riff-powered Everything and the skittery Sometimes show a band that's not afraid to take chances while brandishing their "pure-bred" rock and roll convictions. Clearly, on their fourth disc, Pillar prove themselves to be a band determined to shirk none of their musical bombast while simultaneously shirking none of their religious zeal. This time around, Beckley and his boys continually deliver impressive, impassioned hard rock showcases, while liberally sprinkling their Christian-based ideologies into the musical mix. Needless to say, Pillar's approach has focused a great deal of attention—both good and bad-their way, but the group's members seem to be reveling in all of their new-found glory.





69. STEREOMUD, EVERY GIVEN MOMENT

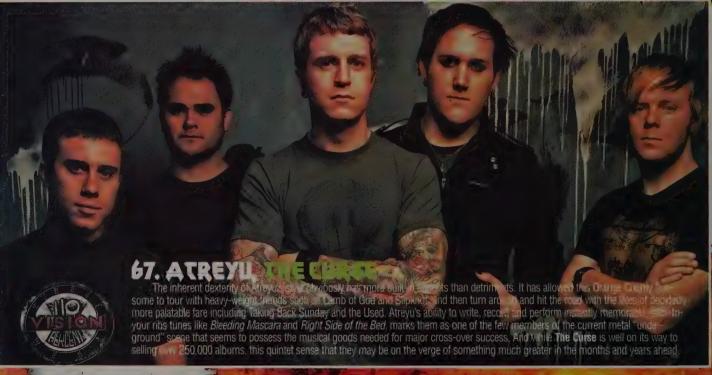
As proven throughout Every Given
Moment, Stereomud was a unit that seemed to
encapsulate everything right about the New
Metal scene of the early '00s. There was no
over-the-top posturing here, nor were there any
overtly theatrical dynamics. Rather, what this
diverse gathering of hard rock veterans did was
take the inherent energy of their style and magnify
upon it, in the process making their musical
aggression even more aggressive, and their moody

melodicism even more melodic. The net results, as shown on their breakout single Breathing, were enough to leave even the most metal-mad fans nothing short of breathless. While their time in the spotlight proved to be short-lived, Stereomud managed to prove their metal mettle throughout **Every Given Moment**.



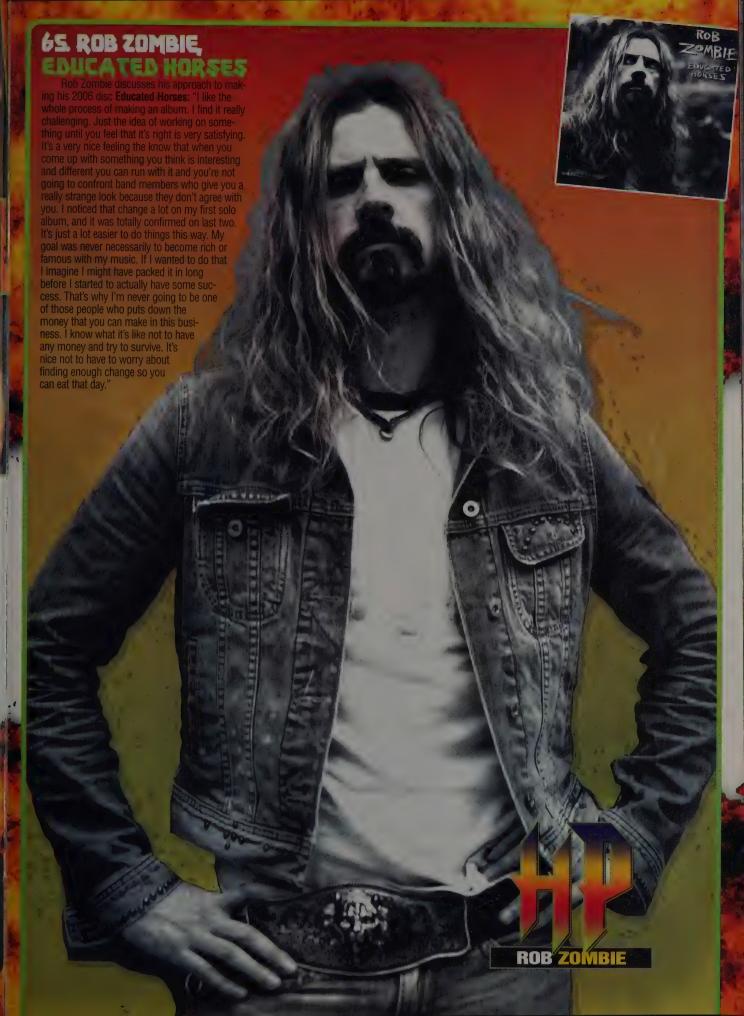
On Amen's **Death Before Music**, vocalist Casey Chaos, guitarist Matt Montgomery, guitarist Rich Jones, bassist Scott S. Sorry and drummer Luke Johnson seem to have a never-ending supply of vitriol— more than enough to power their music to a series of ear-blasting, fist-pumping, hip-shaking triumphs. This is clearly a band that rants, raves and rages with the best of 'em. On such tracks as *California Bleeding* and *Abolishment of Luxury*, these UK rebels pull out all the stops in their no-holds-barred diatribes of destruction. On this disc Chaos and his boys provide ample proof that not only is punk rock alive and well, but that nobody around today can play that style with more fervor and ferocity than Amen.





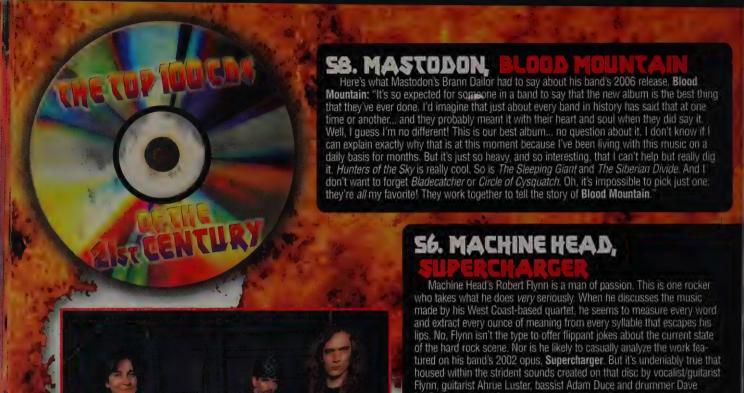
66. ARMY OF ANYONE, ARMY OF ANYONE It's easy to hear why former Filter vocalist Richard Patrick, and ex-STP brothers, bassist Rob and guitarist Dean DeLeo are so excited about their band, Army

of Anyone. Such tracks as It Doesn't Seem to Matter, Non Stop and their lead-off single, Goodbye, present a group in full control of their amazingly varied hard rock arsenal. From full-throttle rockers to plaintive ballads, Army of Anyone is, quite simply, an album that anyone can instantly relate to and enjoy. While the material may lack the often frenetic energy that characterized some of STP and Filter's best known work, there's a focus and drive present here that marks this material as something truly special. Clearly, on their debut disc Army of Anyone have shown that they're instant contenders... a band capable of writing and delivering hard-hitting, yet eminently accessible songs that rock your soul and touch your heart with equal aplomb.







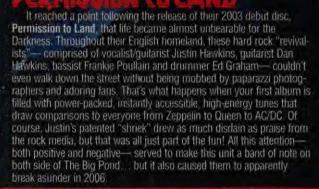


SS. KILLSWITCH ENGAGE, AS DAYLIGHT DIES The explosive nature of Killswitch Engage's metallic attack—as heard on songs such as My Curse, For You and Desperate Times—show the KSE crev to be in superlative form throughout As Daylight Dies, Indeed, this is a discrete to be in superlative form throughout As Daylight Dies, Indeed, this is a discrete to be in superlative form throughout As Daylight Dies, Indeed, this is a discrete to be in superlative form throughout As Daylight Dies, Indeed, this is a discrete to be in superlative form throughout As Daylight Dies.

The explosive nature of kinswitch Engage's metallic attack— as heard on songs such as My Curse, For You and Desperate Times— show the KSE crew to be in superlative form throughout As Daylight Dies. Indeed, this is a disc that through its thinly-veiled political activism and harsh social commentary moves this unit into an even more prominent position in the contemporary music hierarchy. And while they are perhaps the last band on the list when it comes to seeking high-profile acclaim or world-wide recognition. Howard Jones, Adam Dutkiewicz and the boys know that what they ve created this time around has started lighting a rock and roll firestorm from Boston to Bangkok.

McClain are some of the most powerful musical messages currently bouncing around the rock and roll world. But there's much more to Machine Head than merely being heavy. There are elements of hip-hop and even melodic pop housed within this explosive unit's inventive sound. Yup, there's no question about it, Machine Head are more than just another metal band, a fact that Flynn reinforces with every note he plays.





ST. THE DAKKNESS,

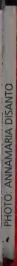


ANNAMARIA DISANTO

PHOTO:

54 SEETHER, DISCLAIMER

Here's Seether's Shaun Morgan discussing his band's 2003 release. Disclaimer: "We've grown a great deal as a band and with Disclaimer I feel we're headed in a more direct path in the direction that we want to travel. There's that natural growing process which every group needs to go through... and trust me, we did! But we wrote for the better part of two years for this album— on the road, during breaks, whenever we had the chance— and all that hard effort has been worth it. But until you hear the finished product, with all the instrumental parts in place and the final vocal mixes, you never really know if you've hit your target. I think we have, A lot of the music I hear today is following a rather conventional verse-chorus-verse formula, and while we do that too on occasion, throughout this album we played with song structures, and the timing in which the songs were played, and that yielded some very interesting results. We can't think "is this song going to make the label enough money?" It's important to us to be successful, but we've got to be proud of what we create as well."







SA TYPE O NEGATIVE

On the surface, it would seem apparent that a band that plays the brand of down-at-the-mouth goth metal favored by Type O Negative would *never* be destined for a ride on some platinum-covered star trip. But at the same time, the surprising accessibility of the group's sound, as well as vocalist/bassist Peter Steele's high-profile image, have always intrigued industry

watchers just enough to make them
believe that just about anything is possible
for the likes of Type O. Those who know and at least think they understand
the inner-workings of this hulking rock and roll survivor's mind insist that it's Steele's razor-edged sense of humor that's at much at play here as his finelyhoned sense of tragedy. Both elements have often combined to create the tragi-comedy elements that have stood at the core of much of Type O's best work. And apparently on such Life is Killing Me tracks as I Like Girls and Valentine's Day, that sense of the absurd which remains so vital to the band's lyrical perspectives is again very much in evidence.

glove. Indeed, through its power and sweeping scope, such raw emotion car-ries the band's new music to previously uncharted terrain. As shown throughout this 11-song, 75 minute-plus masterwork, this quixotic quartet continually enjoy mak-

ing everyone who listens to their music feel just a little bit uncomfortable. Whether it's the by-now expectedly strange visions that adorn their latest album cover, the haunting lyrical imagery that pervades each and every one of their songs, or the often perverted structures that fill their videos, it's impossible to deny the notion that on 10,000 Days Tool have brought their uniquely twisted musical and visual sensibilities kicking and screaming into the rock universe of 2006



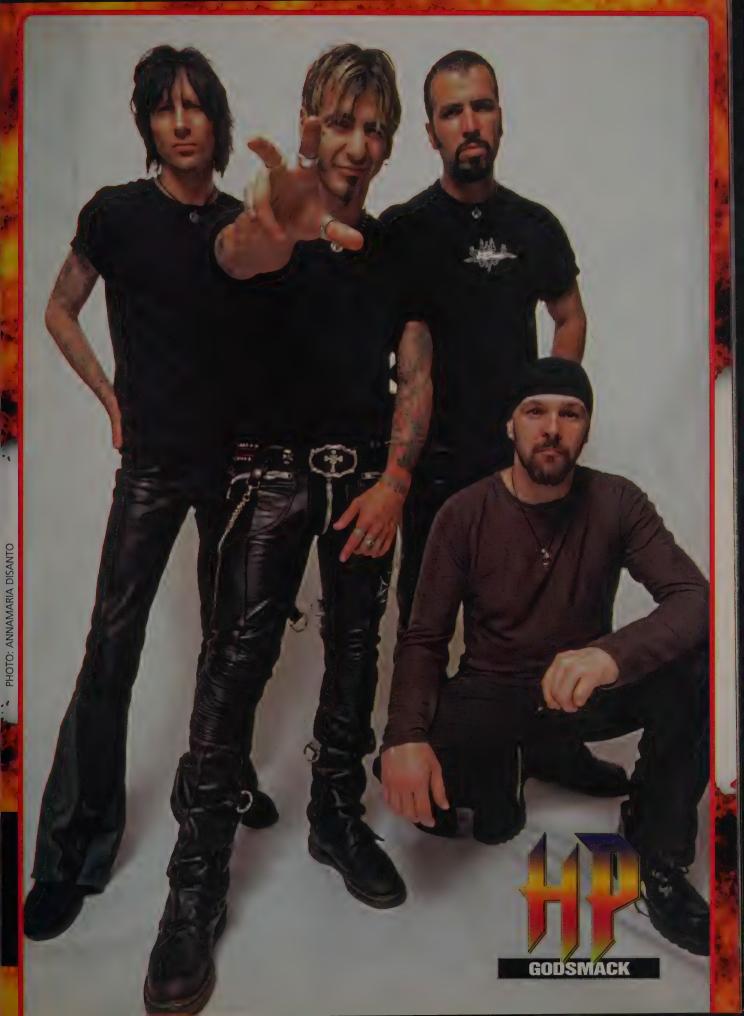
SL UNEARTH, III

Since their formation in 1998, this unit has continually steered their uncompromising musical ship through uncharted metal waters, often landing safely ashore with nary a scratch to show for their unconventional efforts. On III: In The Eyes of Fire tracks like This Time Was Mine, Giles and This Glorious Nightmare, Unearth manage to deliver their powerful, metallic sound with unrelenting force and unmistakable style. Yet, throughout the process of doing so, they never loose sight of the musical message that they want to bring forth-one focused on mankind's on-going battle for survival. At other times, however, the band wanders away from this global focus to turn more inward, delving deep into the myriad prob-lems that too often serve to cloud both men's minds and souls. Clearly, III: In the Eyes of Fire is a major step for-ward from such past band efforts as 2002's Above the Fall of Man and 2004's Oncoming Storm. And with their appearances at Ozzfest casting them further into the metal spotlight, it seems only a matter of time before Unearth's intense approach becomes a familiar one to metalheads around the globe.



SO GODSMACK

Godsmack's vocalist Sully Erna reveals the attitudes behind the band's 2000 release, Awake: "We've always set our goals as high as possible and then we've done everything we can to try and reach those goals. That was especially true at the time that Awake was released. For the most part, I think we've been successful. We'd love to be even bigger than we are now. We'd love to be as big as possible. We also like the idea of getting on stage in front of huge crowds and then performing for them. There's no question that we're very motivated by surprising people, that's why on our four for that album we brought huge pyro displays and video screens with us. We built a brand new stage set that was just awesome. We wanted to blow everyone away if we could."





49. SALIVA, EVERY SIX SECONDS It's not enough for Saliva to just pour out their emotion in song. Nor is this Memphis-

It's not enough for Saliva to just pour out their emotion in song. Nor is this Memphis-based music machine shy about displaying their instrumental virtuosity at every available opportunity. The fact is that Saliva can write, they can play and they can sing—the kind of "triple threat" too rarely heard in 21st Century rock and roll. While the initial surge created by Every Six Seconds' break-out single, Your Disease opened the floodgates of commercial attention for this multi-faceted crew, such subsequent tunes as Click Click Boom. Beg and Superstar quickly proved that this band was gonna be more than a one-trick pony. Indeed. Every Six Seconds—whose title, according to vocalist Josey Scott, derives from how often men think about sex—emerged as an album that had what those in the music industry like to call "legs". In other words, the disc and its component parts hung around the top of the rock and roll charts for months and months!

48. BLACK LABEL SOCIETY,

On Black Label Society's disc, Mafia, guitarist/mastermind Zakk Wylde once again tapped into the metallic mother lode, delivering a wall-shaking, ground-quaking collection guaranteed to leave all who experienced it with a definite ringing in their ears. On tracks like Fire It Up, You Must Be Blind and Spread Your Wings, the guitarist's distinctive, blues-based riffs carried each and every track to dizzying heights, while his ever-improving vocal skills provided these songs with a depth and substance not previously encountered on BLS projects. By now well-established in Black Label Society's recording career, Wylde seemed to have hit upon just the right formula for presenting his own musical sound, and on Mafia he reached one of his high-water marks.



47. BULLET FOR MY VALENTINE, THE POISON

Drawing heavily— in both sound and spirit— upon such influences as Metallica, Guns N' Roses and Iron Maiden, there's no way of avoiding the ballsto-the-wall approach that Bullet For My Valentine bring to their work on their debut disc, The Poison. On such power packed songs as Suffocating Under the Words of Sorrow, Her Voice Resides and Hand of Blood (which is drawn from their EP of the same name) these guys show that today's brand of metal can draw upon the form's hallowed roots while still remaining fresh, inventive and powerful. Having already emerged as major stars back home in England (where their distinctive faces routinely adorn the covers of Europe's biggest metal mags), according to guitarist/vocalist MickTuck the next avowed goal for BFMV is conquering America, and with The Poison they're off to a fine start.

46. ATREYU, A DEATHGRIP ON YESTERDAY The strong pre-release response afforded Atreyu's 2006 Her Portrait In Black video

perfectly paved the way for the release of **A Deathgrip on Yesterday**, the Josh Abrahamproduced disc which seems destined to shoot this So-Cal emo unit to the pinnacle of
contemporary hard rock success. Since its release last spring, the album has already
sold over 250,000 copies, rocketing this quintet into the upper echelon of this era's heavy
metal proponents. And while their unpredictable (some might say scatter-shot) approach has already come to serve as
a lightening rod for some within the hard rock community, the yin/yang reaction Atreyu's music has created among
members of metal's cutting edge has helped make their latest disc one of the decade's most talked-about metal show-





44 MEGADETH, UNITED ABOMINATIONS

On United Abominations, Megadeth may well have created the ideal disc to appeal to the widely-divergent demographic base that comprises the hard rock universe of the 21st Century. Sure, the raw power that has long been the band's trademark is still there in abundance. But, at the same time, new and exciting elements of Megadeth's musical attack are also present, running the gamut from instrumental complexity to straight-ahead aggression. While some cynics may scoff at the very notion that a band with Megadeth's metallic reputation may fit smoothly into the cutting-edge rock world of today, the fact is that Dave Mustaine's undeniable talent and his unmatched creative vision have supplied this unique group with the ideal forum through which to expand their support base. As the everfickle rock public decides to once again embrace the strident sounds of heavy rock, it seems a safe bet that Mustaine and Megadeth will help lead that charge back up the metal mountain.



41. KORN, SEE YOU ON THE OTHER SIDE

Korn's vocalist Jonathan Davis discusses the motivations behind his band's 2006 release, **See You On the Other Side**: "By the time we went into the studio to record this album Head was gone. Things were different. We had reached a point where we felt the need to reinvent ourselves to some extent. We found ourselves in the studio with one less member and we decided to use that as impetus to check out some new producers and open ourselves up to some serious change. We wanted to experiment, to take some chances, and we figured we'd just go for it, then see how everything turned out. We have so many different sides to this band. It seemed almost wrong to limit ourselves in any way. This album is what happens when you take away all the restraints and just let us run free."

AC MILEDDOOMULE A N

The fact is, despite the ever present comparisons to Slipknon, and Mudvayne and Crossbreed, and seemingly every other theatrically-inclined act mat's reared its ugly head on the metal scene over the last decade, Mushro schead has little reason for concern. As shown throughout XX, this band's musical diversity and outrageous approach to their craft have helped them establish their own creative identity. Having already built up a sizable following — especially in the Midwest— thanks to their three indie albums (1995's self third debut, 1996's Superbuick and 1999's M3), this is one unit that initially appeared for a potential can at stardom—though it still hasn't happened with XX songs like Epiphany and Bwomp showcasing the diversity of Machroomhad's must be superbuicked.

42 LACUNA COIL KARMACODE Lacuna Coil's lovely vocalist Cristina Scabbia, provides

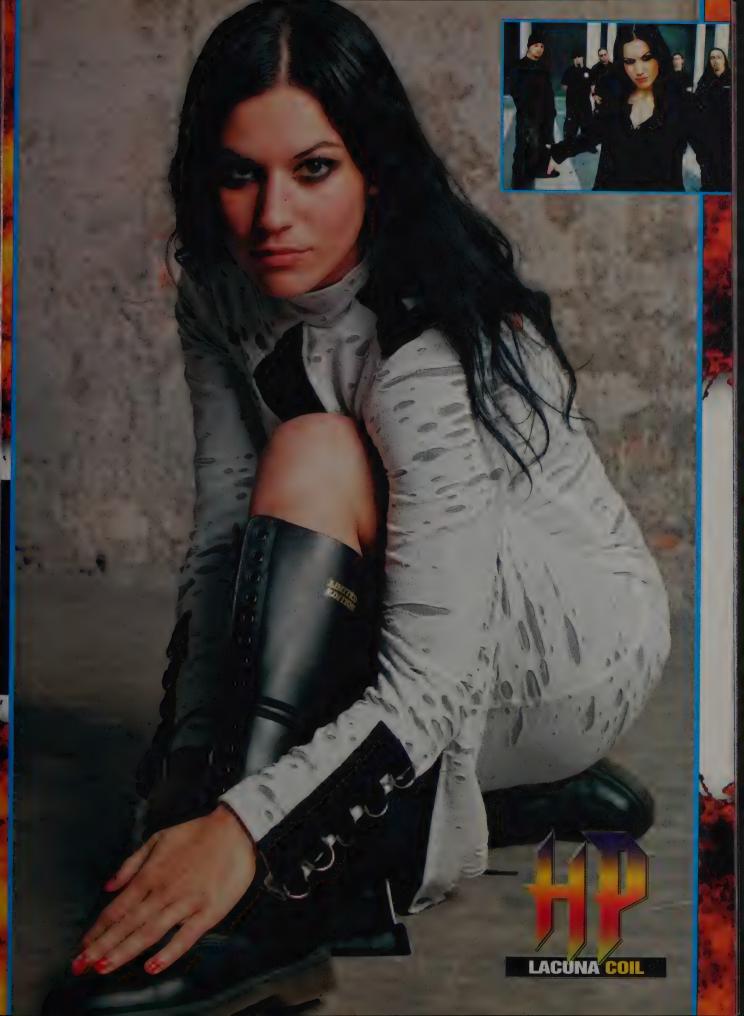
Lacuna Goil's lovely vocalist Cristina Scabbia, provides her insight into Karmacode: "We haven't lost the soul of who we are as a band, so our European heritage is still strongly reflected in this music. But the rhythms are more powerful and the production is better. We owe both of those things to American rock styles. But our goal from the start of work on Karmacode was to create something that was distinctly Lacuna Coil—not something that could be titled 'Lacuna Coil Goes To America.' That wasn't the point at all. But after being able to spend a year in America, it opened our eyes to many new things. We didn't necessarily want to sound like an American band on Karmacode, but we did want to take all that we had

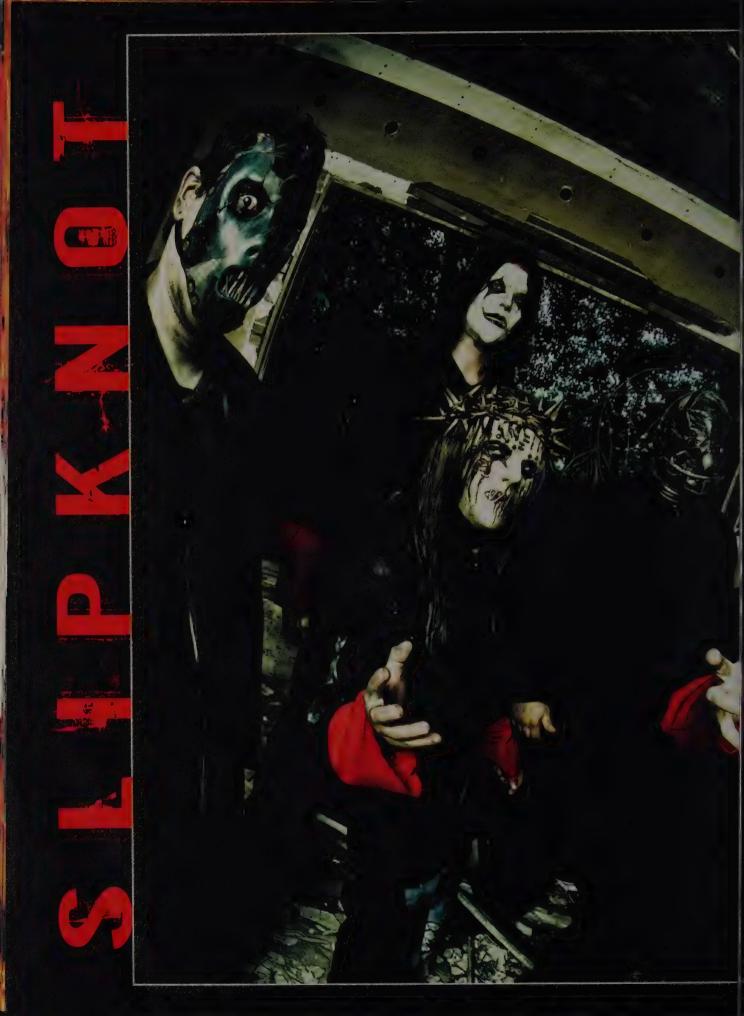


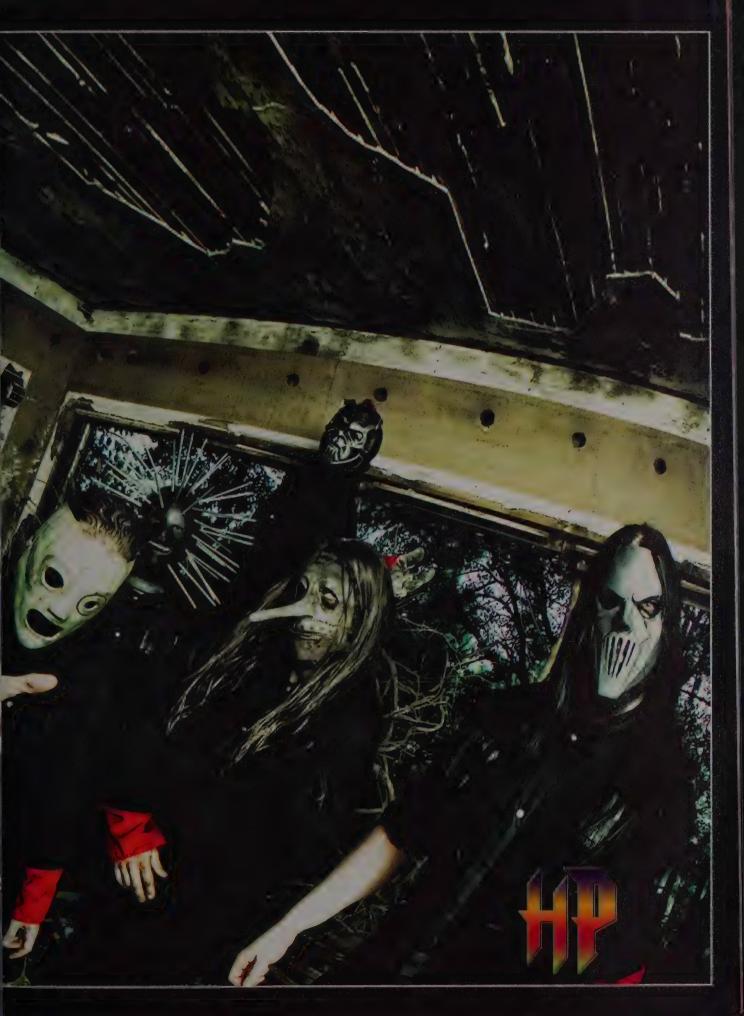
absorbed culturally and physically and make sure that the new music reflected that.

42 EIGHTEEN VISIONS, EIGHTEEN VISIONS

There's a very good reason that the members of Eighteen Visions decided to make their latest album a self-titled effort. To their way of thinking, **Eighteen Visions** represents this Orange County band's coming-of-age— their true statement of rock and roll purpose. While guitarist Keith Barney, guitarist Ken Floyd, vocalist James Hart, bassist Mick Morris and drummer Trevor Friedrich made major metal inroads back in 2004 with the release of their highly-praised **Obsession**, these highly melodic, yet intensely rocking West Coast dudes believe that they've taken a major step forward on their latest release, and they're damn proud about letting the world know *exactly* who made it. On such tracks as *Our Darkest Days*, *Victim, Broken Hearted*, and the lead single *Tonightless*, the 18V patrol continually prove that there are no bounds to their creative scope. They may indeed be a band ready to take the entire metal form on the ride of its 21st Century life.













Down's vocalist Philip Anselmo provided us with his unique insight into the band's 2002 disc. Down II: "The basic attitude on that one was the same as it was on our first album. We realized that a lot of the great albums in rock history were recorded quickly, and in less-than-the-best circumstances. You don't need to be locked up in a state-ofthe-art studio for six months to make a great album. Sabbath did Paranoid in 18 days. We did this album in 28 days. We didn't want to be confined in a studio, so we just moved all of our gear into this barn located in a Louisiana swamp and let it rip. We brought in a month's supply of food, booze and what-ever, and created a great atmosphere to make this album.

THINKING COULD DO US IN

For the Loeffler clan-better known to the rock and roll world as Chevelle-the success of their platinum-selling disc, This Type of Thinking (Could Do Us In), still stands as perhaps the crowing achievement of their seven year career. For these three brothers—vocalist/guitarist Pete, drummer Sam and recently departed bassist Joe— the album represented their coming of-age. It is the effort that they hoped would establish Chevelle as a perpetual force in the heavy metal world... a scene that in recent years has been dominated by a string of one-hit wonder bands that have left little of significance in their wake. But with This Type of Thinking following hot on the heels of the band's 2002 break-out effort, Wonder What's Next, it seemed quite evident that this Chicago-based power trio wouldn't have to worry about any such here-today, gone-later-today hard rock fate. It's clear that Chevelle are in the rock and roll "race" for the long haul—even with brother Joe recently splitting the scene anD creating a bit of family a

34 MUDVAYNE, L.D. 50 Mudvayne vocalist Chad Gray talks about the impact that the band's

break-out disc. L.D. 50, has had on their career: "We've experienced so much; that's why it's hard for us to get a true perspective on what we've accomplished, and what is still left to be done. Certainly, there is a lot that we still want to do, so in our minds we're still very much at the beginning of the whole creative process. But we've enjoyed each step of the journey along the way. Getting signed was a very exciting experience, and then having the L.D. 50 album come out and do as well as it has, has been great. The various tours have each provided us with some really memorable times. Just knowing that this strange idea of ours has been accepted, and that there's a degree of commercial viability connected to it has been a very eye-opening and rewarding experience."

33. MESHUGGAH, CATCH 33

Consisting of one, continuous 47-minute-long song that is divided into 13 somewhal more digestible segments, Catch 33 is unquestionably one of this era's most ambitious and challenging metal presentations. But true to their highly individualistic nature, the members of Meshuggah really couldn't care less if their ambitious effort falls of deaf ears, or serves as their "breakthrough" effort on this side of the Atlantic. On such ever-complex "parts" as Autonomy Lost, The Paradoxical Spiral and Mind's Mirror, this Scandinavian metal machine once again pushes the limits of metal convention... and doesn't stop pushing until they have effectively turned the entire medium inside-out. "We always strive to challenge ourselves and challenge our fans Thomas Haake said. "At this point in our lives I believe that neither of us would expect anything else! With Catch 33 we have used our finest moments of unrestrained metaphoric interpretation to create an album that goes beyond anything we have tried before- of even imagined









been on a seemingly hell-bent path of metallic destruction, leaving a swath of highly satisfied— and often confused— converts in their wake. Due to their ground-breaking musical efforts, the band's debut disc, **Slipknot**, now

ranks among the most influential albums in

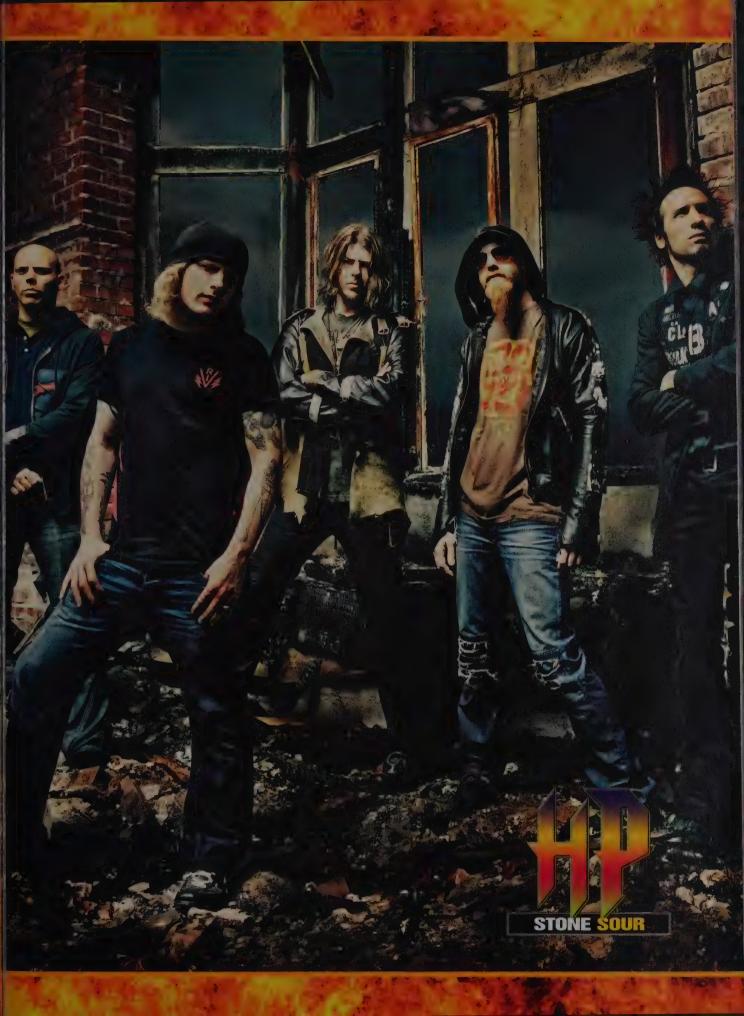
21st Century rock history.

112 HIT PARA

30. IRON MAIDEN

Here's Iron Maiden's fiery vocalist Bruce Dickinson discussing public reaction to his band's 2006 disc, A Matter of Life and Death: "It's nice that everyone seems to be on our side at the moment. But don't try to fool me. It's great that everybody has suddenly had this conversion like St. Paul on the road to Damascus: 'We were into Maiden all along! Well, for a long time a lot of them were resistant— they had their pop-metal, rap-metal or grunge-metal favorites. They didn't rally to us in the same fashion. We've always been almost a cult band- even if at times it has been a rather impressive cult. But all that is in the past. As long as people buy Maiden's albums and they love 'em, that's great. There's no reason whatsoever for Maiden to suddenly start going: 'Oh yeah, we need to start rapping, we need to get into that hip-hop thing.' You want the Rolling Stones to start sounding like Trent Reznor? Why? It's a Rolling Stones album, stupid! In the same fashion, it's an Iron Maiden album, stupid!







28. DISTURBED, THE SICKNESSEver since his band's debut disc, **The Sickness**, was unleashed upon the hard rock world back in Y2K, Disturbed vocalist David Draiman has often been forced to ponder the impact his words, his deeds and his actions have had upon the rock and roll masses. It's not as if this Chicago-spawned unit's shaven-headed vocalist necessarily wants to contemplate such lofty matters. It's just that seemingly every time he's confronted by some media-mad scribe, or even a fan on the street, he comes face to face with the fact that his musical efforts on such tunes as Stupify and Down With The Sickness have made a major impression upon all that they have contacted. In some ways such a notion makes this usually intense rocker smile. In other ways it doesn't. But as Draiman and bandmates Dan Donegan (guitar) and Mike Wengren (drums) forge ahead with their incredibly successful career, these power-packed rockers know

that the rock-solid foundation they laid down with The Sickess has stood them in very good stead.



Could Slayer possibly have chosen a better time to return to the metal king dom than with 2006's **Christ Illusion**? With the style of pure, unadulterated hard rock that they helped pioneer some 25 years ago now returning to the epicenter of the public eye, who better to lead metal's latest charge up the rock and roll mountain than the most demonic, intense and overwhelming band ever



to reside this-side of Hades? Following in the noble metal tradition established by such previous studio masterworks as South Of Heaven, Seasons In The Abyss and their classic Reign in Blood. Slayer's latest offering is nothing less than a bashing, brutal, and brilliant heavy metal showcase. On such songs as Catalyst, Jihad and Eyes of the Insane, the band has "upped" even their formidable metal ante, going for the music jugular time-after-time... and invariably hitting their mark.

25. MARILYN MANSON

With the disc delving deep into the campy, quirky, darkly disturbing world of Berlin in the 1930s—and throwing in a heaping helping of Marilyn Manson's fixation with the legendary Marquis de Sade for good measure—there's no question that **The Golden Age of** Grotesque took Manson and his followers to frontiers neither had ever previously explored. Having risen to the pinnacle of superstardom with 1997's Antichrist Superstar, and ridden on the coattails of that success with his next two discs-1999's Mechanical Animals and 2001's Holy Wood— for Manson in many ways Grotesque represented the fulfillment of a life-long musical dream... or nightmare! Yes, he may rank as one of the most visible, recognizable and reviled figures of contemporary music culture, but he also sensed that with this album his place among the preeminent creative forces on the hard rock scene may have been put to the ultimate test.

Murderdolls' leader Joey Jordison comments on the controversy generated by the band's 2003 release. Beyond the Valley of the Murderdolls: "It wasn't something that sur-prised me because a lot of people take things on a very superficial basis. They don't want to delve one inch under the surface because they might end up revealing the truth. Anyone who's listened to our songs knows that on things like Graverobbing U.S.A. and Kill Miss America we're just having fun. That's the main thing— this is great rock and roll music that is fun to play and fun to listen to. Don't try to analyze it much more than that. Rock music has lost so much of its edge over the last ten years. What was once this great outlet for rebellion and fun has become this sad-mouthed excuse for bemoaning everything. Our goal was to get rock and roll back on the right path. I like to say that the world needs us right now—that this is the right time for the Murderdolls to make their mark."



114 HIT PARA





23. A PERFECT CIRCLE, MER DU NOMS

Vocalist Maynard James Keenan talks about his contributions to A Perfect Circle's 2000 disc, Mer du Noms: "I really experimented a lot with a lot of harmonies and layered vocals on this album because of the nature of how we recorded. I don't do very much of that with Tool. There's also a very different band dynamic. In Tool, it's the four of us getting together and we try to find a middle ground where we can all meet and make music. On **Mer du Noms**, Billy (Howerdel) had already completed a lot of the music before I even got involved. So my role became coming up with lyrics and vocal melodies for what he had already written. That was a very different way of doing things for me, but I really enjoyed it. In the past, I've approached a lot of my writing from a knowledge base, where I take some subject matter and try to personalize it. That's kind of writing more of a left-brain function, not necessarily very intuitive, not as emotional, more of a thinking process. That makes the creation of music a series of mental puzzles. With this band I abandoned the books and just got down to the bare bones of my feelings. I went directly to relationships and I explored the engines involved with them. It comes directly out of the music. I tried to listen to the music, and see where it took me. I wanted to listen to what was being said by the music and what kind of emotional dynamics were coming out of those sounds.



24 IUDAS PRIEST,

People throughout the metal world wanted to know how Judas Priest would sound when vocalist Rob Halford returned to the fold after a dozen-year "hiatus". With this 2005 disc they got their list Rob Halford returned to the fold after a dozen-year "hiatus". With this 2005 disc they got their answer... loudly and clearly! As proven throughout Angel of Retribution, these legendary British answer... loudly and clearly! As proven throughout Angel of Retribution, these legendary British answer... loudly and clearly! As proven metal cause as ever—and their fans remain just as total Bashers remain as committed to the heavy metal cause as ever—and their Topton, bassist lan Hill and ly committed to them! For Halford, guitarists K.K. Downing and Glenn Tipton, bassist lan Hill and ly committed to them! For Halford, guitarists K.K. Downing and Glenn Tipton, bassist lan Hill and ly committed to them! For Halford, guitarists K.K. Downing and Glenn Tipton, bassist lan Hill and ly committed to them! For Halford, guitarists K.K. Downing and Glenn Tipton, bassist lan Hill and ly committed to them! For Halford, guitarists K.K. Downing and Glenn Tipton, bassist lan Hill and ly committed to them! For Halford, guitarists K.K. Downing and Glenn Tipton, bassist lan Hill and ly committed to them! For Halford, guitarists K.K. Downing and Glenn Tipton, bassist lan Hill and ly committed to them! For Halford, guitarists K.K. Downing and Glenn Tipton, bassist lan Hill and ly committed to them! For Halford, guitarists K.K. Downing and Glenn Tipton, bassist lan Hill and ly committed to the heavy metal cause as ever—and their bassist land. The second line of the metal mountain represents more than a second line of the metal mountain represents more than a second line of the metal mountain represents more than a second line of the metal mountain represents more than a second line of the metal mountain represents more than a second line of the metal mountain represents more than a second line of the metal mountain represents more than a second lin



22 STONE SOUR. STONE SOUR

Just listening to the music featured on this power-packed unit's self-titled debut disc, it is apparent that vocalist Corey Taylor's approach to re-energizing his once-flagging musical spirits worked like a charm. Clearly, the material featured on **Stone Sour** never hits home with the raw, raucous ferocity that has always ear-marked the music made by Taylor's "other" band, Slipknot, during that unit's run to the apex of rock and roll notoriety. But it still manages to delight and incite with a more subtle and subdued style. Don't believe for a sec-

ond that Taylor has lost his primal hard rock instincts—they're all still there, just housed in slightly different musical clothing. There's no question that Stone Sour made a big-time first impression on the rock world. And despite the decade of part-time activity that proceeded this unit's arrival on the metal scene, Stone Sour appreared more determined than ever to make up for lost time—despite the lingering aura of Slipknot.

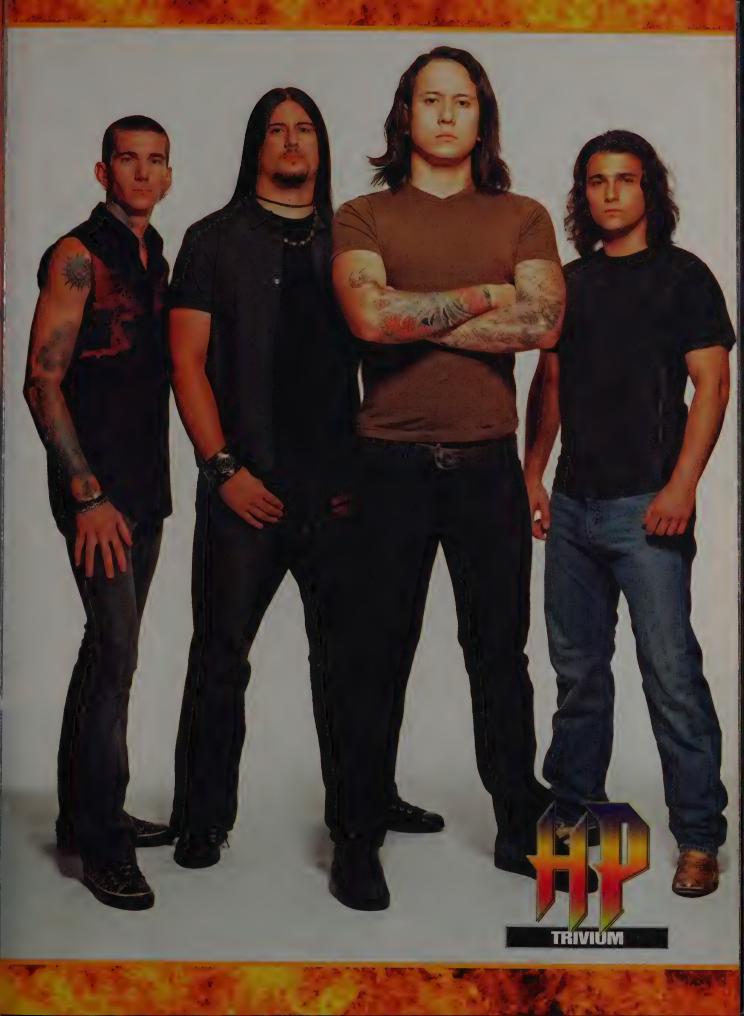


21. TRIVIUM, ASCENDANCY

When Trivium's vocalist/guitarist Matt Heafy, guitarist Corey Beaulieu, drummer Travis Smith and bassist Paolo Gregoletto were growing up in and around Orlando, FL in the early '90s, it didn't take them long to discover the wonders of rock and roll. Indeed, from the time this crew was old enough to walk and talk, the pulsating rhythms, instrumental precision and lyrical power of the rock form seemed to consume them. The members of this trend-bending heavy metal unit now range in age from 18 to 21, and during their brief time on Planet Earth it

seems as if just about every hard rock style from trash to progressive rock has been heard and absorbed by the ambitious quartet. But it's not as if Trivium are merely regurgitating various bits of rock history on their disc, **Ascendancy**. Rather, from the technical precision that marks tracks such as *Like Light to the Flies*, to the full-brunt brutality that distinguishes *Pull Harder on the Strings of Your Martyr*, this is a disc and a band with an approach that is distinctly their own.









16. ROB ZOMBIĘ

With each passing day, it becomes more and more apparent to anyone with eyes and ears that Rob Zombie doesn't view the world like the rest of the human race. While most of us may see colors, sounds and designs as creating the fabric of everyday life, Zombie seemingly sees them as interconnecting elements able to transport the mind to different planes of reality. Indeed, it is that warped sense of what is real- and subsequently, what is not-that has served to shape much of Zombie's approach on his landmark disc, **The Sinister Urge**, a rather bizarre, often imposing and always highly entertaining collection of heavy metal riffs, go-go bar attitudes and horror house motifs designed expressly to stir the soul and boggle the brain.



Greg Tribbett comments on the changes that occurred within Modvayne prior to the release the band's third album, Lost and Found:
"The dark cartoon-like quality of what we had created with our first two albums became the thing that everyone related to— often at the expense of the music. That wasn't something we could accept. The look and the theatrics were there to augment the music, not to disguise or overwhelm it. That was an unfortunate reality that we realized soon after our second album was released. We think that once people get by the changes in the way we look, they'll get into the music, and that's really all that matters. Making music as complex as this takes a lot of time. We began writing a year ago, and even when we thought we were done with the album at the end of last summer, we realized that there was still some work we wanted to do. It's a continual work in progress. If we could, we'd probably keep working on these songs for the next decade. But you reach a point where you just have to say that enough's enough. You've got to let go.

14 KILLSWITCH ENGAGE,

Killswitch Engage have stated into the eyes of the Beast. ... and lived to tell about it. As shown throughout The End of Heartache, the personal turmoil and varied life experiences that the KSE crew was forced to undergo over the two years prior to recording this disc (which the KsE crew was forced to undergo over the two years prior to recording this disc (which included the loss of vocalist Jesse Leach and the hiring of Howard Jones) only served to further inspire the music created by this New England-based metal machine. Powerful, lumbering, insightful and inciteful, this time around the unit created a style that was equal parts "classic insightful and inciteful, this time around the unit created a style that was equal parts "classic metal" stormp and cutting edge romp. In the process, they laid down guitar-driven grooves heavy enough to sink an armada. In all, particularly with Jones' gruff-yet-accessible vocals adding just the right elements to the musical mix, it seemed that after years of struggle and yes, heartache Killswitch Engage suddenly found themselves sitting on the precipice of something very big.

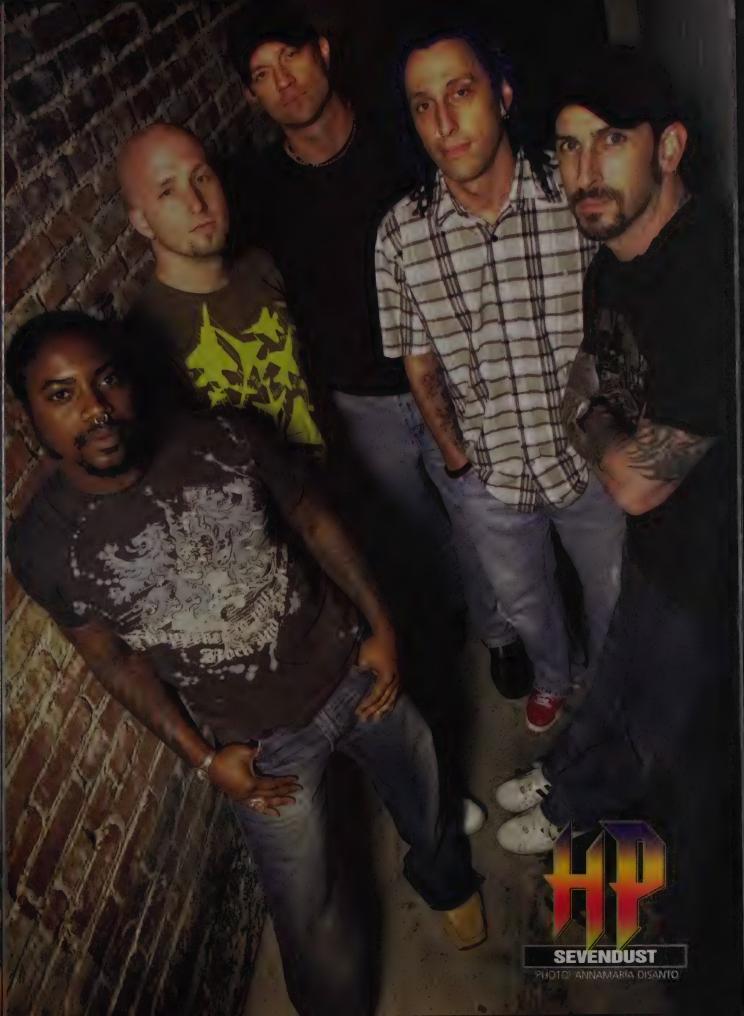
120 HIT PARADER

13 SEVENDUST,

Anger has long stood as the cornerstone of most great rock music. Without a snarling lead vocalist and a guitarist able to make his axe wail in protest, would this thing that we call rock and roll even exist? But while some bands possess a righteous anger, and others have assumed an almost theatrical veil of animus in order to better fuel their musical product. occasionally a band comes along with justifiable reason for their collective bellies to be brimming with bile. While recording **Animosity**, Sevendust found themselves in exactly such a position, thanks to record label angst and personal turmoil. Yet true to the Dust's musical ideal, **Animosity** is much more than a slash-'n-burn, rant-'n-rage metal collection. While the band unquestionably turns up the heat on such power packed anthems as Damaged and Trust, they also offer up a softer side to their rock and roll psyche. This unexpected side is perhaps best represented by their re-worked studio version of the plaintive ballad Angel's Son— a song that first brought them acclaim

when it was included in the Strait Up collection done in honor of the departed Snot frontman. Lynn Strait







12 DEFTONES DEFTONES

Vocalist Chino Moreno discusses the band's landmark 2003 release, **Deftones**: "There are no secrets behind this album. It's all in the music. I guess if you want to look at it another way, if you listen to this album, most of the secrets are revealed. This is a very intense, heavy album, and we're very proud of it. But I really don't feel the need to explain this record— it's all there right in front of everyone who hears it. We worked very hard on writing the songs and we feel that all the effort we put into it made it a really strong album from start to finish. We had written about half the songs early last year, then we took a short break and finished writing last summer. By the tall we were in the studio, and it was finished by the beginning of this year. It was kind of a drawn-out process, but we enjoyed all of it. It sounded kind of different and kind of cool, but as we got closer to actually coming up with the cover artwork and stuff like that, we all just decided to call it **Deftones**. This is an album that we're very proud to have our name attached to."





We dall heard Semuch as an every relative the solong that his high-profile supergroup found fixelf in the strange position of all his seeming like "old news" even before their debut album, Contraband, came out back in 2004. Such a notion even before their debut album, Contraband, came out back in 2004. Such a notion even before their debut album, Contraband, came out back in 2004. Such a notion even before their debut and the same and their collective musical souls over 60 years of rock and roll experience housed within their collective musical souls over 60 years of rock and roll experience housed within their collective musical souls over 60 years of rock and roll experience housed within their collective musical souls over 60 years of rock and roll experience housed within their collective musical souls over 60 years of rock and roll experience housed within their collective musical souls over 60 years of rock and roll experience housed within their collective musical souls over 60 years of rock and roll and the stone within their collective musical their musical existence. These former members of Guns 'N Roses and the Stone their musical existence. These former members of Guns 'N Roses and the Stone their musical tage industry. With the immediate and overwhelming response given to Contrabad tage industry. With the immediate and overwhelming response given to Contrabad tage industry. With the immediate and overwhelming response given to Contrabad tage industry. With the immediate and overwhelming response given to Contrabad tage industry. With the immediate and overwhelming response given to Contrabad tage industry. With the immediate and overwhelming response given to Contrabad tage industry. With the immediate and overwhelming response given to Contrabad tage industry. With the immediate and overwhelming response given to Contrabad tage industry. With the immediate and overwhelming response given to Contrabad tage in

10. TOOL

LATERAULUS

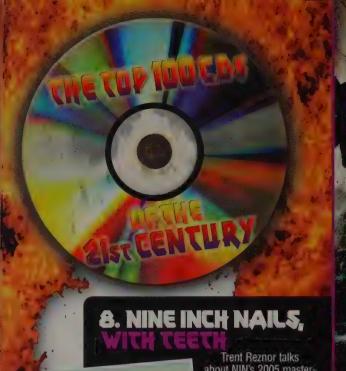
In a world filled with clone-copy imitators and follow-the-leader musical sheep, a band like Tool stands out like a beacon of ultraviolet light in a monochromed field. With the multiplatinum success of their 2002 album. Lateralus, this freakish, eminently unpredictable West Coast quartet emerged as one of hard rock's most intriguing forces, a dark, disturbing unit that managed to tweak society's self-satisfaction and twist our perceptions of reality with equal aplomb. While in more recent days bands like Slipknot have emerged to take the metal form in a more theatrical— and perhaps somewhat more trouble-some— direction, the overt musings that such bands bring forth can never come close to matching the level of skincrawling creepiness that Tool has managed to perfect. For vocalist Maynard James Keenan, guitarist Adam Jones, bassist Justin Chancellor and drummer Danny Carey, the contemporary music form is clearly not designed for party-hearty revelry or minimalist odes of angst expression. Rather, it is an expansive canvas upon which this amazing quartet can create some of the most alarming— albeit entertaining— musical images ever heard by the ears of man.

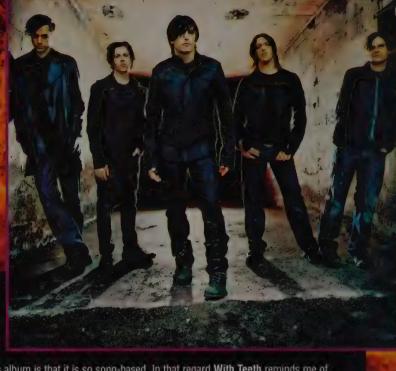


9. MASTODON, LEVIATHAN

Mastodon is a band named after a prehistoric behemoth, and with a sound as big and lumbering as its namesake. The complexity and diversity of the material featured throughout **Leviathan** lends plenty of credence to the notion that this Atlanta-based unit may be one of the key groups of 21st Century metal evolution. While the band shies away from labeling this effort a "concept album", there's no denying the strong sense of unity that joins many of the songs together— with an overriding aura of *Moby Dick* thrown in for good measure. From the blues-powered energy of *Megalodon* to the primal furies of *Blood & Thunder*, this is an album designed to take no prisoners and ask no favors. From start to finish, **Leviathan** is a wild, bumpy, riff-filled ride, and the members of Mastodon are more-than-happy to take as many fans as possible along on their quest for the Great White Whale.







about NIN's 2005 masterwork. With Teeth: "What

keeps me excited about this album is that it is so song-based. In that regard With Teeth reminds me of some of the earlier albums that I did. It's not that similar in its approach or its lyrics— I've grown so much since then. But I like the idea that songs carry it along. While writing these songs I became more in touch with myself and with the people around me because of the personal problems that I needed to conquer. I realized that I was using my music and my career as a hiding place rather than as a source of creativity. I needed to change all of that, and I did when I began work on With Teeth. I now think I'm more aware of what people expect from me— and what I expect from myself— than ever before. Having gone through a very intense personal ordeal over the last few years, where at times I felt I was losing my identity before I found my sobriety, I have come to understand a great deal more about my role in things."

7. AVENGED SEVENFOLD

After six years of relative struggle, in 2006 Avenged Sevenfold suddenly found themselves in the position of being hailed as the hottest young hard rock band in the world. Their major label debut, **City of Evil**, quickly proved to be a platinum-sell-ing smash. Their tours—including their co-headlining stint at that summer's Ozzfest-served to cast them in the role of a group that everyone, everywhere wanted to check out. Indeed, these are heady times for Avenged Sevenfold. But the members of this So Cal quintet vocalist M. Shadows, guitarist Zacy Vengeance, guitarist Synster Gates, drummer the Reverend and bassist Johnny Christ — know that for every step they take up the rock and roll ladder of success, there's someone lurking in the darkness ready to pull the rungs out from under them. That's just the nature of the "beast" when you're a band that seems to court controversy as easily as you do rabid fan support.



LAMB OF GOD, ASHES US VINE WAKE.

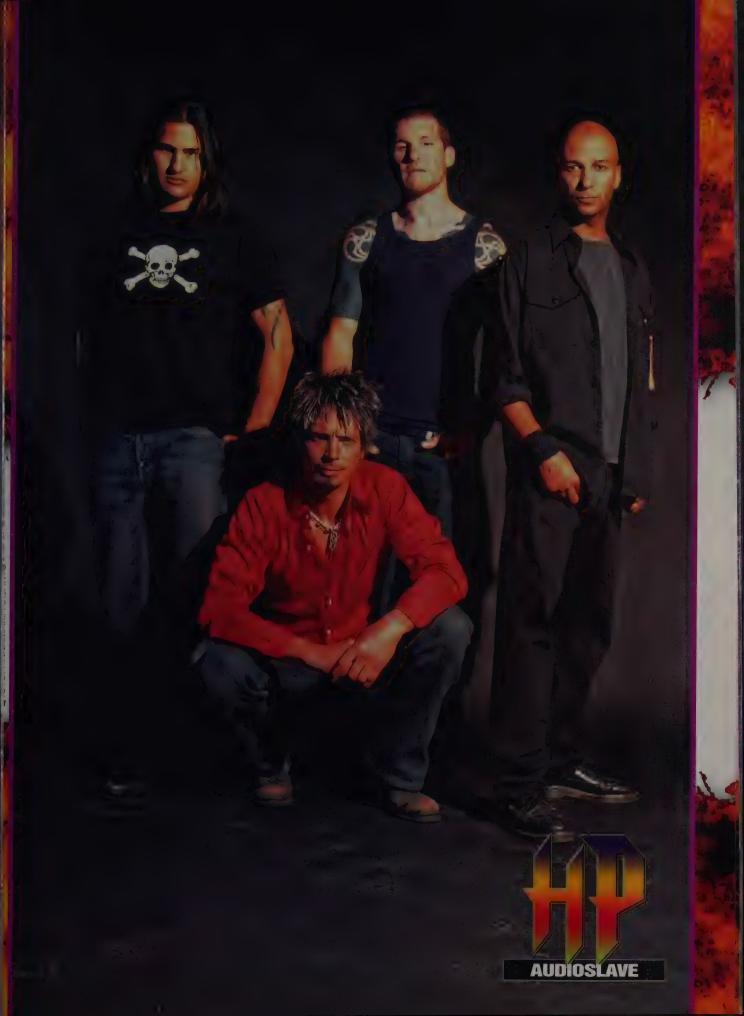
Lamb of God bassist John Campbell comments on the band's 2004 disc. Ashes of the Wake: "We play music that straddles the line between progressive rock and what you may want to call traditional heavy metal. I think we make prog-rock more listenable without cheapening the progressiveness of it. The complexity of our music appeals to people who like technical playing, but the arrangements are not so extreme that they fly over the average listener's head. It's a good balance. Each album we've done has been a snapshot in time for us. It shows who we are and what we're capable of doing, both individually and as a band. We've continued to grow, and this album is certainly no exception. We've probably never been better at making seriously kick-ass music."



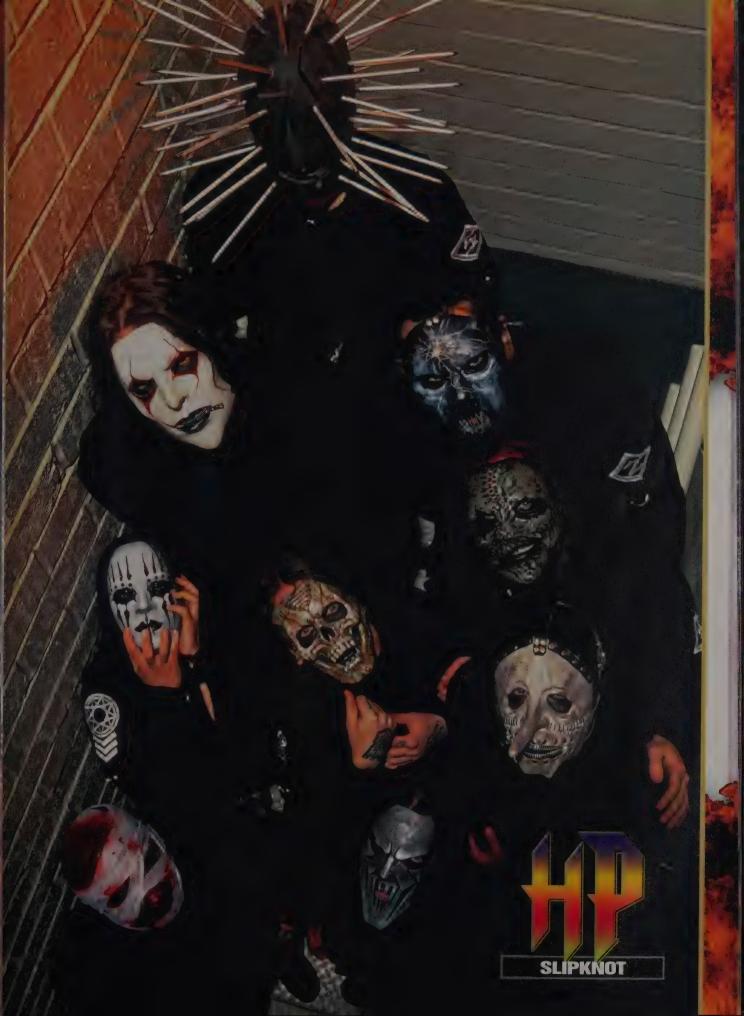




Right from the moment in 2003 their self-titled debut disc began overwhelming the rock world with its brilliance and power, former Soundgarden vocalist Chris Cornell and ex-Rage Against the Machine members Tom Morello (guitar), Tim Commerford (bass) and Brad Wilk (drums) began to accept the notion that they truly were something special on the contemporary music scene. Indeed, the 14 tracks that comprise this hard-hitting collection live up to— and perhaps even exceed— the expectations of anyone turned on by the Audioslave concept. From the run-away thrill ride that is *Cochise*, through the impassioned roar of *Exploder*, this album hits you like a full-throttle freight train... and never lets up. Recorded in Los Angeles with famed producer Rick Rubin, the disc represents a "coming of age" for the concept of 21st century supergroups—one that has since been followed by everyone from Velvet Revolver to Rock Star Supernova.







OF THE STARS CENTURY

100 BRANDEN SCHIEPPATI, BLEEDING THROUGH

"For me, being in a band has been a very mind-opening experience. In many ways, it's more complex and fascinating— and at times, difficult— than anything I could have ever imagined. We're just trying to become the best band we possibly can be. A lot of different elements have come together for us on **The Truth**, which have allowed us to really take a major step ahead. What we tried to do was make an album that didn't take off in different directions; we wanted it to be more straight-to-the-point. It's also a lot faster and more pissed off, but at the same time, we've made sure that whatever we had made melodic before is ever more melodic now. At the same time, whatever was heavy before is now twice as heavy and twice as brutal."



99. DUSTIN KENSRUE THRICE

The thing about this band is that we've learned we need to have a plan. This time, we wanted to create an album that was different than anything we had done before, and different from what anyone else was doing. I think we achieved that goal. On our last record, things sometimes sounded rather 'flat' and two-dimensional. This time we wanted to add a third dimension and provide the music with more space and atmosphere. We were so young and naive when we made our earlier albums. But the fact that we had no idea what we were doing was kind of good. It allowed us to learn and experiment. We found out what worked for us, and what didn't. And having albums out gave us the chance to get on the road. That was really a big learning experience for us."

98. BRENT HINDS, MASTODON

"Don't make it sound like we're out there by ourselves putting up some kind of fight for heavy music. There are a lot of our friends in some very good bands who are playing just as hard and just as loud as we are—and they're definitely making an impact on the music scene. Hopefully, we're part of that, but we're not doing it alone. Now that we're on a major label, maybe there's a little more focus being placed on us. But we never asked to become some spokesmen for heavy metal, and I don't think that's the way our fans see us. When you four with some

130 HIT PARADER

ome music industry experts" say that the 21st Century hasn't been the best of times for the hard rock form. They'll claim that past penods— ranging from the "blues-rock" 70s, the hair metal" 30s or even the "grunge" 90s—produced more memorable music and more note-worthy stars. Well, as close chroniclers of virtually all the comings and going of the hard rock world over the last four decades, we here at Hit Parader feel particularly well situated to offer the definitive word on the state of the star-studded rock frontier of the 21st Century. Indeed, when all is said and done, we may look back on our current life-and-times and realize that we were all living in one of the most fertile and fascinating (if often impredictable) periods m rock and roll history. With all that in mind, we thought that this would be the perfect opportunity to turn our attentions towards The Top 100 Hard Rock Stars of the 21st Century. But rather than merely listing their various platinum-covered musical accomplishments, we thought you might enjoy reading each star's own words about what makes he and his music so special.



of the beaviest bands in the world, it's hard to get away from your metal root. But at the same time, we write a lot of our songs on acoustic guitars, which allows us to stretch out and try different things."

97. CRISTIAN MACHADO, ILL NINC"Our sound is very heavy, with a lot of different influences thrown in. There

"Our sound is very heavy, with a lot of different influences thrown in. There are a lot of Latin flavorings to our music, which reflects our heritage and the mix of music that we grew up listening to. We were exposed to metal and Latin things on a daily basis, so to our way of thinking, they just work well together. I think we're an aggressive band that doesn't fall into any category that people might imagine. I mean we're definitely a metal band, but I don't think that description does our music justice. I think we stand on our own, though we certainly do respect bands like Puya and everything they've accomplished. We're not trying to be part of any movement, we're just trying to be true to ourselves and our roots. We use a lot of Latin instrumentation on our albums— things like congas and timbales— but that's just as extension of who we are. The guitars and the energy still dominate everything else."







"As strange as it may sound, I try not to listen to anything current when it comes to music, I always tend to go back to the old records that influenced me—everything from Pink Floyd to metal to the Cure. You really shouldn't pay that much attention to what's going on around you. You should stay true to what first got you inferested in music, and perhaps that way you have a better chance of producing something that sounds unique. The whole point for us with our albums was to make records that were exciting to play and exciting to hear. In many ways our albums seem to express the journey this band has had to undertake to reach this apex in our career. We've been around long enough to have survived so many trends and fads, and we've managed to do that by always relying on our song writing. A good song can defy any trend."

92 ZACKY VENGEANCE, AVENGED SEVENFOLD

"One thing you can say for-sure about us; we've never lacked confidence, but it's kind of hard to look at yourself in that way. We've heard when people have compared us to some very interesting bands from the past, but we've usually rejected that. We're Avenged Sevenfold... that's good enough for us. But we understand when people do make those kinds of comparisons. After all, we've never been the kind of band that's avoided shaking things up. We combine a lot of different influences and styles into what we do. You can't just dismiss us as a metal band or a punk band or a Goth band. There's just as much Bad Religion in what we do as Pantera or Iron Maiden. That's what pisses

some people off. They want to be able to label us and categorize us, and they can't do it. The fans love us because of that. There's also a darkness there—kind of a Goth thing. We've always had that in our music, but may

LINKIN PARK

there—kind of a Goth thing, we've always had that in our music, but maybe it's become a little more prevalent now. It has nothing to do with how we feel as people or how successful we may become. That's a feeling that's deep inside all of us and it's probably never going to go away."

91. JOSEPH HAHN, LINKIN PARK

"One of the best things about being in a band like Linkin Park is that we're like brothers. Most of the time we get along great, sometimes we have a few disagreements, but not only is that natural, it's healthy. It makes you reconsider who you are as a person, and what you're doing with your music. Sometime those disagreements can be about something important, like what we're writing in a song, and sometimes they can be about something really silly, like who took the last soda from the refrigerator. On a more fundamental level, success means that we have a better touring bus, and we get to stay in better hotels. Believe me, with as much time as we spend on the road, it's nice to have a bus where all four wheels are securely attached, and where there's a bathroom that works if we really need to use it. Simple things like that are what matter to us."





89. JUSTIN HAWKINS,

obviously that's just too many for an album. Some of 'em didn't make the final cut, which is really sad. But that's a small price to pay for the satisfaction I feel."

ished, I'd have some more ideas and come up with more songs. Before we were through we had recorded nearly two dozen songs, and

"I think that people want to go out and have some fun when they see a band, first kind of goes against a lot of current convention where so much music is rather moody and depressing. But while there are certainly many mood shifts in our music, for the most part it's something that's designed to entertain. If you look back at the great bands in rock history, they brought smiles to people's faces, not frowns. We're trying to bring that element back. The appeal of this band is based on a combination of things. It's the music combined with the energy we bring forth on stage added to the look that we have. It's very different from a lot of what music fans have seen and heard over the last few years and it's come across as something very fresh and very vital, though in some ways it's as old as rock and roll itself."



88. TILL LINDMANN, RAMMSTEIN

"Success has always been such an interesting concept to us. Of course we like it and we want it, but it has never been a primary motivation. When you approach what you do from the perspectives that we do, success has never been a primary goal. We always believed that we were simply too different to ever be fully accepted— especially by fans in places like England and America. Thankfully, we have been proven wrong. We don't really set out to cause much of a commotion. We just like making music that's a little bit different. It's something we've been doing for many years, and we certainly see no reason to stop doing it now."





87. SCOOTER WARD, COLD "I was suicidal for a while. I was tired of living and going through one impossi-

"I was suicidal for a while. I was tired of living and going through one impossible situation after another. I remember going down to the ocean one day just feeling like there was no reason for me to keep on going. Everything important in my life was turning against me. I stood looking out at that ocean for hours, and eventually I just said, 'Okay, just give me some sort of sign.' At that moment, there was a burst of lightning and a storm came up. It was almost magical. It was enough for me. It gave me reason to hope... maybe someone was out there was listening to me. All the music on **A Different Kind of Pain** sprung from that moment. It helped me turn the comer, get away from the bad things I had turned to, and start getting my life back in some kind of order. But even if everything in my life suddenly turned around and started going perfectly I could still draw upon a lifetime supply of pain. But perhaps all those experiences provided this music with more depth than anything we've done before. I was incredibly focused when we were writing these songs, and that was something very helpful for me. It was very therapeutic because I was able to put my feelings about so many of the events that have recently clouded my life into some sort of perspective. And on top of everything else, I sensed that I was in a position to really help some people."



ety or stress about it. It's great that some of our better-known songs have reached out to people and touched them the way they were intended. In some ways, having our music get that kind of response has been more than we could have hoped for. But knowing that people could and would respond to our music in that manner gave us so much confidence. We want our message to be heard, and we'll do whatever is necessary to provide it with the best chance of reaching as many people as possible."

83. ROB BECKLEY, PILLAR"As hard as it may be for people living on the Coasts to understand, we

"As hard as it may be for people living on the Coasts to understand, we represent a lot of the people who live in America. They're from small towns in the middle of nowhere. They work hard for their money. That's what the Midwest is about, and that's what we're about as well. The Midwest has



"I can't remember a time when I wasn't listening to music and dreaming of playing it myself. When I was really young my cousin used to play Iron Maiden. Pantera and Megadeth albums all the time. He played them for me, and he taught me how to play guitar. And then I just practiced my ass off. I always knew this is what I wanted to do. So when we started writing the songs for this band it was only natural that I would do things that followed the style of the stuff I had enjoyed when I was first getting into this."

81 WALT LAFTY, SILVERTIDE

"Everywhere we go, people ask me about the 'pressure' associated with being in a band likes this. If there's supposed to be a lot of pressure, we're not feeling it. Maybe that's because we're all too dumb to know we're supposed to feel that way. Or maybe it's because we've been doing this together for a long time and we've developed a lot of confidence in ourselves and in what we can do. The fans, and the press, have been very good to us... so far. But we know that could all change in a second. We're the new guys in town at the moment. So people have kind'a taken us under their wing and protected us. But as we get better known, we know that we then run the risk of becoming targets for some people. The kind of music we play, the kind of stage show we put on, isn't exactly what people today expect. So don't expect everyone to love us."



I've come to be somewhat philosophical about this band. We do what we do, and people can respond to it any way they want. We've always been able to draw a response from a lot of people, and we've always been very satisfied by the way the fans have reacted to what we've done. But we also know that the time is nort for us to take it to the next level- we want to build on the foundation we've created- and we want to do it as an independent band. There was a time in the mid-90s when a lot of major labels showed interest in us, but the fear was always that they'd want us to change the essence of what this band is about. That was never acceptable to us, so we stuck to doing things on our own. More recently, the success of bands like Slipknot, among others, proved that groups that are somewhat unconventional can enjoy a great deal of success. But we tried the major labels; now we're determined to keep the independent spirit that has always been there for us.





always had a special connection to straight-ahead rock and roll, and we want to strengthen that connection with our music. And the fact that we're religious also serves to unite us with our followers. We're not the first hard rock band that has a strong religious belief. I know that the members of P.O.D. do, as do the members of Godsmack. And while I may not share the same beliefs as Godsmack, that doesn't mean I can't love their music. People can be spoken to in different ways. We're not here to convince anyone that our beliefs are right. All we want to do is rock as hard as we can, and if people get interested enough in us to scratch a little beneath the surlace and find out what we're into, then that's fine with us."



THE STARS OF THE STARS CENTURY

74 ZACHARY DAVIDSON, VENDETTA RED

"How would I explain what I do ... and what this band does? I guess it's kind of simple. We write good songs and present them in an interesting manner. We've paid our dues and done things the right way... I think. When you work for many years to accomplish your goal, you can look back and say that it wasn't easy... that it was definitely worth it. But the good thing is that by doing things in that slow-and-steady manner, we've developed a solid following around the world, and we've done it our way. We don't fit into any category with our music. We'll be the first to admit that it's an odd mix of ingredients. But the underlying power and feeling is there in all the songs, and as long as those emotions reach out and touch everyone who hears our album or comes out to see us live, we'll be very happy





I'm a very different person today than when I was 16 and wrote a lot of the music for **Spit**. We ve paid our dues, that's for sure. It hasn't always been easy for us. At times this band has been like a soap opera; we've had internal battles, external battles... just about every kind of battle you can imagine. But we have survived, and hopefully now we can look back on all those events and use what we've learned to avoid them in the future. If you can learn all of those lessons by the time you're 25, I guess you've got to consider yourself lucky."

77. SAM TOTMAN DRGAON EODCE

It's hard for me to express how I feel about the success this group has had in recent days. A lot of that pride comes

from the fact that we've never sold out any of our beliefs. We've never been a band to deny our influences. But we've never been a band to depend on them, either. We've always been able to take everything that we've liked and transformed it into something that works for us. Whatever turned us on when we were first getting into this music has only served as our starting point— the place from which we can take off and make our own mark. Let me tell you, we work very hard at making this music sound the way it does— we're not the kind of band that can "jam" for a few minutes and feel satisfied."

78. MORGAN LANDER, KITTLE "If the person I am today could meet the 16 year-old person I was when

"If the person I am today could meet the 16 year-old person I was when we first started this band, I don't know what I'd tell her... I'd probably just punch her in the nose. There are times I look back on those days and I just shake my head in amazement. I mean we were all kids, and very bratty kids at that. Thankfully, we've grown older and wiser, and the music reflects that.

136 HIT PARADER



74 MARTEN HAGSTROM

"It's not easy to describe what we do as a band. Perhaps the easiest way would be to say that we are a very heavy, very intense band with a very unusual sound. We have two guitarist who both play eight string guitars, and that helps us achieve that unique sound. We play complex music, but we also can on occasion feature a somewhat more straight-forward metal sound. On each album that we do— and every concert that we play— our goal is to push all of the creative barriers of heavy metal... especially our own."





73 KEITH CAPUTO, LIFE OF AGONY

"The best way to describe my life in this band would be to say that it's never been easy, but it's always been interesting. We were together for seven years before the breakup, and looking back, we had some incredible experiences. I don't know if Life Of Agony is the type of band that's ever gonna be a massive commercial success, but that's really not too important. What matters is that it seems like more people than ever know who we are, and those

people appreciate what we do because they know that we're keepin' if real. I may be a bit prejudiced about it, but I honestly believe that right now we're doing the best work we've ever done. We've been able to maintain all the raw, aggressive qualities that we've always had, but we've been able to inject some new energy as well. We've been apart for a long time, but we always shared such an incredible bond, that I'm not that surprised that we've been able to come back and make music this good.

76. STEPHEN RICHARDS,

"Here's all you need to know about us. We're heavy enough to be invited to play at two different *Ozzfests*, but we were the only band on the bill that wore all white on stage. Believe me, that drew a lot of attention! We're definitely a heavy band—but not your typical heavy band. We're musicians and songwriters first, a heavy band next. We like to think we combine it all to emerge with something that's distinctly Taproot. There's an attitude to our music that I think is really interesting. One of the things that has always hit me in our songs are the real cool melodies, That's what draws you in. Once we've gotten you that far—you're ours!"

75. MIKE HEPPNER, PRIESTESS

"I don't think we're a very easy band to figure out—maybe that's because we come from a different place (Canada) than most of the hard rock bands that are currently out there. We didn't grow up just listening to grunge or Led Zeppelin or Motley Crue. We loved early Sabbath. Deep Purple, AC/DC... you know, the really classic bands. We loved the power of their music and the straight forward, no-compromise feel you gut from listening to it. When we listen to a lot of today's rock music, we're struck by the redundancy and the pure banality so much of it. We don't rely on gimmicks or on pretense—just the power of what we play. We know that this kind of music isn't necessarily what's happening for a lot of people at the moment. But it's our intention to see if we can change some of that."



ENTURY

IAMES REITZ CROSSE

We can't deny that we're a theatrical band because so much of what we do is based on how we look and the way we perform on stage. Looking back, I'm sure there were shows when we first started touring nationally when things didn't always go exactly the way we had planned or the way we had wanted. But as we've continued to grow as a band, we've gotten a lot better at making things happen on a night-in, night-out basis. We've always made sure that with us it music came first, and everything else followed. When you have it the other way around you have no foundation to build upon. With us, if you stripped away everything else, and just left us and our instruments, we still have the songs and the falent to make things happen. I guess you could call everything else our 'icing

7L TARIA TURNUNEN

"It has been a very strange journey for us. For a band from Finland, it can be fairly easy to get a degree of recognition at home, and even from other parts of Europe. But to take that next major step. and enjoy some sort of notoriety in America, is an incredible challenge. We know that the kind of music we play- which is very dramatic and very heavy-isn't something that is part of the American mainstream right now. That's why we look at our latest opportunity to play in America as the chance of a lifetime. We feel we must make the most of it."

"We've had to fight an uphill battle at times simply because we take our music so seriously Some fans apparently prefer their favorite acts to be

almost like garage bands. That's fine for them, but that approach is not for us. The idea of technical proficiency and true musical passion scares some people, but it certainly doesn't intimidate us or our followers. There's plenty of room in the rock field for all sorts of bands and all sorts of tans. We kind of go by the old expression... you can love us, or you can hate us— but we hope you don't ignore us

69. BENII WEBB

"I've come to the conclusion that sometimes you're not supposed to try and figure certain things out. We love our audience, but we don't try to figure out who they are and why they like us. We know we're different, and we assume our fans are as well. But that doesn't mean that they can't embrace other forms of music.

In a lot of ways, that's the essence of what Skindred is all about. For us, making music is almost all about the entertainment value. How can it not be fun to have a band featuring heavyweight guitars and metal-like power that delivers their songs with an almost reggae-like vibe? We want to get the whole crowd into it— bouncing all around the building and making the place buzz with excitement. That's what our album does when you put it on. That's what our live shows do when fans come to see us. We defy anyone to listen to our music and then sit in one place."

68. RYAN MARTINE, MUDVAYN "The whole creative process that goes on within this band fascinates me

Making music as complex as what we do on our albums takes a lot of time. Often getting the songs just the way we want them to be can take us a year... or more! Even after we feel that we're done, we often realize that there is still some work we want to do- some new 'trick' that we want to try out. Making music with Mudvayne is a continual work in progress. If we could, we'd probably keep working on each of our songs for the next decade. But you reach a point where you just have to say that enough's enough. You've got to let go. In the past we have pushed our release dates back a number of months so we could get every thing the way we wanted it, but when all is said and done, you just know when it's time to let go.

67. NEIL FALLON, CLUTCH

In this band we just do what we do. And we do it with no excuses and no apologies. We entertain ourselves first, and then we entertain everyone else. We're not trying to produce something that would be viewed as 'popular', and we never write songs just so they might be played on the radio. As a result, it's been difficult for labels to place us. Sometimes it's been like try-ing to fit a square peg in a round hole. I don't know of any other band that's been on five different labels in their career. In some ways it's been frustrating for us.









way it's been liberating, But I is that we'll keep tryin' until we get it right. This time ! think we have

"I don't know if we want to fit in with what is being viewed as the contemporary heavy metal scene. Most of the music I hear today that is being called metal is not metal to me. I don't like it at all. If we have to sound like those bands, then metal. I don't listen to today's bands. In fact, I don't listen to that much music other than what we create. But when I do. I go back to our early influences bands like Metallica and Testament. That music still holds up, which at its heart is what I wish for our music as well.



138 HIT PARADER







"My music expresses who I am. There's nothing artificial here. I was a street kid who basically had to raise herself. I saw the poverty and the violence that's out there, and it had a major impact on me. People with that kind of upbringing basically have two choices in life-either you can succumb to it, or you can raise yourself out of it. I chose the latter path. I get so involved with my music that I'm often not aware of a lot that's going on around me. The people in my band like to tell the story of how I once put my head through a glass sound booth door while I was recording... and I didn't even stop singing. I didn't even know I had done that. That's how intense I get. I try to put every ounce of emotion I can into every word I sing. It all comes from a very spiritual place.

64 ELIAS SORIANQ NONPOINT I topiestly believe that we have a very different way of view

ing just about everything around us. We've always been very good at taking everything that has been thrown at us and using it as inspiration. We've been continually confronted by a lot of things—including a number of people in this industry who simply didn't believe in us. But we've always believed in ourselves, and that's been enough... so far. Now we want to show those that have supported us that Nonpoint is at the best place we've ever been with our career—this music just rocks! This is a band that only has one primary goal—and that is to create music that just rocks from start to finish."

63 SPENCER CHAMBERLAIN

UNDERDATH
We do have certain contradictions in this band, but those make us who we are. Being a Christian band is very important to us. But at the same time it doesn't mean that we're not open to a wider audience. We're a rock band first and foremost. This







of that great opportunity.

ST. REV. JAMES A ROTA.

""How can you not respond to the kind of music this band plays- especially if you love rock and roll? We're not here to tell people how to live or what to believe. We're just telling them that it's okay to have a good time. When you listen to today's music, sometimes you have to scratch your head and wonder what a lot of those bands are thinking. I mean, they've been given this amazing apportunity to play rock and roll and entertain people, and so many of them seem totally burnmed out by that chance. I don't get it. How can you not be blown away by the chance to play the music you love and share it with thousands of people all over the world?

S6. MATT TUCK

"We knew that when we came to America it wasn't going to be easy. The kind of music we play is a little more accepted in Europe at the moment than it is in the States. You're a bit more frendy than we are when it comes to musical loyalty. Europe tends to be a little more traditional when it comes to its rock and roll tastes. So when we had the chance to play third on the bill for the Rob Zombie tour, we jumped at it. We wanted the chance to introduce ourselves to

142 HIT PARADER

America, and that was a great way of doing it. It was a little rough at times. A lot of fans may not have been that familiar with us or our music, so we got a mixed response in some markets. New York was particularly tough on us, but we had been warned about that. It's a little like London in that regard— they see so much, and because of that they enjoy putting you through your paces. Some smaller markets are just happy to have a band come through their town and per-

ourselves, and thankfully, most of the time when we left the stage, we were get-

SS IOSH TODD, BUCKCHERRY We want all the people who tried to hold us down, all the people who tried

to tell us how to live, to once again feel the Buckcherry wrath. We want everyone who kept telling us to forget about what we were doing and get real jobs to just choke on it. People always try to take away your energy and put you down. But we've never bit on any of that. We want to surround ourselves with people who get off on what we're doing - people who enjoy the energy of rock and roll. I think we've got a lot of different things going on in our music that serves to sepa-rate us from anything that's gone on before. Yeah, we were influenced by AC/DC and Kiss— what real rock band wasn't? But we were also influenced by everyone from Iggy Pop to Prince it's all in there someplace.





"The musical environment in which we started tended to be very negative. That's the way it was in Chicago a few years ago. It was almost cool to be really negative in your lyrics and in your outlook. So when Joe (Principe) and I started this band, we decided right away that we wanted to put a more positive twist on things. We're definitely a punk band, and we let our opinions be known coally ety of social and political issues. But we never understood where voicing an ool ion inherently meant that you had to be incredibly negative. We feel like we're capable of just about anything that we can imagine. If something gets in our way, our atfitude is to just write a new song and keep going. The best thing is that we're all totally sold on that attitude— it's not something that's artificial. We believe in what we do, and we believe in the music that we make. That in a nutshelf is the essence of Rise Against."

SO. JOSEY SCOTT, SALIVA

"When I was a kid, my dad was a country/gospel artist, and played everywhere from barrooms to churches. It was interesting to see him evolve and go through the business. A lot of musicians discover their



place as a teen, while I discovered mine around 4 or 5. Growing up in Memphis gave me urban roots, black roots, that northern Mississippi Delta thing. Elvis, when he was a kid, lived in the projects, and he'd run over to Beale St. and see the old blues guys and beg them to teach him how to play guitar. I was lucky enough to grow up around real cats, real music, and real characters. I was overwhelmingly influenced by blues/R&B and rockabilly. Those guys added bounce to country and blues. To me, music is about freedom and wherever that power comes from— whether it's from B.B. King, the Barkays, or the Mississippi Mass Choir. Bring it on! Bring a lot of it when you come, 'cuz it needs to feed a lot of us."

49 GREG TRIBETT, MUDVAYNE

"We've always known that what we do isn't designed to appeal to everybody. We know that some people are turned off by the intensity of what we do. That's fine with us. The way we look and sound is so unique that it's hard to describe it in words. It's something you've really got to experience to understand. Our goal is to have the first ten rows of people just be totally overwhelmed by what's going on in front of them. But while our music is very power-driven, there's also a lot of substance to back it up. It's very music-oriented. We're all musicians up there, so it's more than the theatrics or the volume. It's a whole sight and sound extravaganza. To be honest, we're just thankful when people notice what we do."

144 HIT PARADER

48. DAVE WILLIAMS, DROWNING POOL

"I guess I figured out pretty early on that if I was gonna make it in rock and roll, it wasn't going to be as a pin-up pretty boy. It certainly never bothered me. I was just like my friends—a bunch of fun-lovin' rednecks growing up in the heart of the Bible Belt. Maybe things could have been different if I grew up somewhere else, or looked a different way, but I really wouldn't want any of that. Things have worked out pretty well for me. I have no regrets. Things have gone so well for us in this band. We're an American band, and we're proud of it. We love this place, and we hope that we're taking The Word about America out to every corner of the world."

47. IAMES HART, EIGHTEEN VISIONS

EIGHTEEN VISIONS

"I think all the Orange County bands, including Avenged Sevenfold and Atreyu, were more supportive of each other than anything else when we all first started out. We all were playing various kinds of heavy rock—from hardcore to metal—at a time when that kind of music wasn't being generally embraced. But we knew that if we kept at it, and continued to grow, the pendulum would eventually start to swing back in our direction, and it clearly has. We've been around since 1995, so it hasn't been an 'overnight' thing for us. We paid our dues and wen't through a variety of other guys before this band really started to come together. But it doesn't seem like it's been more than ten years—there's always then enough progress to keep us focused and interested it can't think of too many times when we fall took by frustrated by what was ming on with us

46. DEAN DELEO, STP ARMY OF ANYONE

"A lot of people ask me what I did in the time after STP first broke up, I don't know if there really was any real 'down time'. Rob and I did a lot of writing with amazing people like (the Black Crowes) Chris Robinson—who we actually thought about starting a band with. We also did a lot of production work for everyone from Alien Ant Farm to Glenn Campbell. So it wasn't like we weren't busy—but we did miss having our own thing. All the writing and production work is a great outlet for your creativity, but it's not the same as having your own band. That's why we're so happy to back with Scott (Weiland) and have STP going strong again."





45. ROBERT FLYNN MACHINE HEAD

"Do you know what I want for this band? I want platinum... and I want it now! We've been 'building' for long enough! I think this album has a good shot at doing very well in that regard because it will truly touch people. There aren't too many albums around at this time that can make a claim like that. One of the things that I find happening today is that many bands seem content to put out an album with two or three songs that really rock, then the rest don't go anywhere. But this is definitely more than just a heavy metal album. Sometimes when you let yourself be described like that, people think you're some kind of 'classic metal' band, and that's something we clearly are not. I've never tried to hide the fact that many of my musical influences are heavy metal brands, but many others are not. I mean I still love Metallica's Master Of Puppets and Motley Grue's Shout At The Devil. But I also love Nine Inch Nail's The Downward Spiral as well as a lot of things that bands like U2 and the Cure have done. All those bands and all those styles of music have had an influence on me."



THE STARS CENTURY



42 ALEX VARKATZAS, ATREVU

"It's been very interesting to hear the way people have responded to this band and the music we make. I don't know if we were really prepared to have that many responses— and to have the wide variety of reactions, as well. The vast majority have been very positive, and we're all incredibly appreciative of that. But the funny

thing is that those that naven't been as positive. I actually kind of understand. Our music isn't easily explained or categorized. and it's not designed to be. That bothers some people They want to say. Oh, Atreyu sound like soand-so. When they can't do that as easily as they'd like, it annoys them.



4L RICHARD PATRICK, FLTER/

ARMY OF ANYONE

"I've always tried to approach making music in different segments. When we record, that's all that I focus upon. And when we tour, that's the be-all and end-all. I don't write on the road, I just

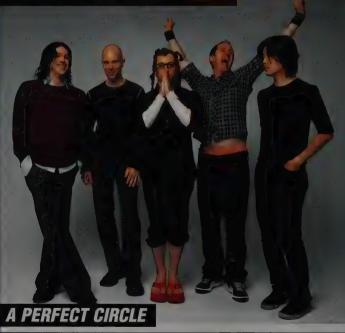
place all of my focus on arriving in the next town and putting on the best show we possibly can. I'm not about preaching, but if there's a message in some of this music it's that we all live in a country that gives us the free-dom to dream sue that dream in our own individual ways. People died for that freedom and that means none of us has the right to waste our lives. You can call that patriotic if you want. I don't put labels on it-fjust believe it.

44 JENS KIDMAN, MESHLEGAN

"I have found trying to relate to America— and have America relate to us— to be one of the most interesting experiences of my life. We share our love of heavy metal music, but culturally we are quite different. Americans seem to have so many distractions in their lives. They're continually looking for the next exciting thing. But thankfully we have found our audience in America— though it is not as big as we would like. Our American fans already knew about us, and we knew we were just too intense for some other fans. But any recognition is always welcomed by us. It is rather strange that recognition like that would come ten years into our career, but we're not complaining. We've always had a very loyal following in the States— despite the fact that we haven't been able to four there very much."

43 BILLY HOWERDEL, A PERFECT CIRCLE

"There are many layers to the name of this band. One is the timing issue that goes all the way back to when we first got together. We were going to play a show very early on and we didn't even have a name. We were reading some of the lyrics that we had come up with and perfect circle is in a line in one of the songs on the first allnum. But it does go beyond that, It's the whole idea of a group of people that have come together and completed each other in some meaningful way. And there are other interpretations of the name, but I'll let you explore those possibilities on your own.



40. HOWARD IONES,

"I don't know if we want to assume any titles like the supposed 'saviors' of a particular music form, or become spokesmen for any musical movement. That's really not our style. We're one of those groups that puts our message in the music we make. But at the same time, there is a chance happening in music. And



THE COPILIES TARS OF THE STARS CENTURY

38. DAN DONNEGAN, DISTURBED

"I have found dealing with realities of success to be very different than any fantasy notions I may have had. It's almost something you have to place in the back of your mind, then forget about. If you start thinking about air of that too, much, and how a couple of million people may end up hearing the music, ou're working on, then you run the risk of scaring yourself to death. But we try not is an that. Making music is a very natural and important part of our lives. So we just yo in and start doing what we do. I think that with all the great experiences we've havith the success of our albums, and all the amazing things that happened to us on the road, we'll become an even better band as time moves along."



37. BRIAN FAIR,

"We've never felt the need to rush things. We've wanted to let this band develop at its own speed. There were times when what we were doing was really different than what a lot of other people were trying... and it still is. But tastes have changed, and now we seem to find ourselves in a really good position where people want to hear what we're doing. One of the best things about this

148 HIT PARADER



band is that we've been willing to change with each album we've done. On **The War Within** we went in a heavier direction than in the past—especially in the sound of our guitars. But we didn't *just* want to be heavy. There are some more 'classic' rock elements in the music, and we weren't afraid to throw in a few solos as well. Now on **Threads of Life** we've changed certain key elements again."



DUFF

36. DUFF MCKAGAN VELVET REVOLVER

One of the things I ve liked best about this band from the very beginning is that we're not trying to lit in or teach anyone any rock and roll lessons. What you have here are five guys who really enjoy playing together and who totally enjoy making some kick-ass rock and roll, music. Obviously, you want people to be excited about your band and what you can do. But at the same time, you don't want them to feel trustrated when you're not working as fast as they think you should. We had a let written about us months before this album was scheduled to come out. That's kind of unusual. The last thing we want when we release an abour is to have it seem anticlimactic for anyone."

35. DEZ FAFARA, COAL CHAMBER DEVILDRIVER

"I sold my soul for my musical life, and the writing I've done for this album reflects that attitude. But at the same time, I've found it all to be very

ceral that at times it overwhelms me, and I think it will have a very similar impact on just about everyone who hears it. The goal from the moment we started work on this album was to create something that would be embraced by fans of heavy music. It wasn't about writing hit songs or selling millions of albums. It was about doing something that we all believed



in and being able to reach a core audience that was starving for this kind ofmusic. In my heart I wanted to play some brutal, extreme music that broke apart accepted bounds.

34 MIKE MUSHOK, STAIND

"At times, despite whatever success we've enjoyed over the years, we still feel just as much pressure as ever. I think you need that in order to make great music. You have to feel that you're being pushed by yourself, by your bandmates, by the fans, by outside forces in order to keep trying to do something new and different. The biggest risk a lot of bands run is in allowing themselves to become com-placent and fall into a creative rut. You grow comfortable and that can take the edge off of the music you're creating. We shift things around from album to album. We change producers, and we also change where we record. It helps maintain your focus and keep everything feeling fresh.

33 SHAUN MORGAN

I would think that our willingness to experiment and take chances is what makes Seether a special band. A lot of the music heat today is following a rather





too on occasion, most of the time we like to play around with song structures, and the timing in which the songs are played. That can yield some very interesting results. We can't think 'Is this song going to make the label enough money? It's impor-tant to us to be successful. but we've got to be proud of what we create as well, I've read a lot of our reviews and most of the time they're not very complimentary. But kind of expected that never really werry about tle self-centered, but the attitude we bring to our music is that if we're happy with what we create, then it'll be good enough are by-far our own harsh-

PARADER 149



There is definitely a style of European raetal that for whatever reason has never really reached above cult status in America. I believe that Cradle of Filth is among the leaders of that style of highly progressive, highly intense mutat. We are what we are, and I'm quite pleased with that. I would have thought that by now we would have begun to make more of an impact in America, but there is still time-and when there is time there is always hope. I honestly believe the we're given a proper chance we can begin to make the inroads that we've aiway wanted. The success of theatrical, extreme bands like Slipknot really have little direct bearing on us, but at the same time it does show that there is a sizable audience that's willing to explore the outer edges of the metal periphery. What we're doing is far from mainstream—indeed, it's about as far as you can get!



30. RANDY BLYTH, LAMB OF GOD in portant over the years and that's

an album where every song sound basically the same can desensitize you. This album has a few built-in reset but-tons to refresh your ears before getting back to the 'flame-thrower' songs. That's the same approach we use on stage. We don't want to bludgeon you over the head with every song. We want you to catch your breath sit up... so we can bludgeon you over and over again The best part of this is that we've been able to do everything while staying totally true to what we stand for as a band Sometimes, with all the pressures involved with This industry, that's a

29. CRISTINA SCABBIA,

"Being a woman who plays heavy music has always been an advantage for me. It draws a great deal of attention towards the band, and that is a good thing, I understand that a vast majority of

the people who

EL MATTHEAFY,

"It's really nice when people are talking about you. And it's even better when they're saying something nice! At first, you're almost scared to listen to what people are saying, or read what they may be writing, because it might not be what you want to hear or see. But we've been very lucky in that a lot of people seem to relate to what we do— and they seem to really enjoy it.
The title of this album refers to the overcoming of life's obstacles— to rise above every-thing and overcome the corruption of the world around us. I've tried to really open up and show what I'm thinking inside, revealing the problems that are particularly troubling. Ascendancy deals with many realizations based around that theme.

150 HIT PARADER



CRISTINA STABBI

LAMB OF GOD





26. AMY LEE

There were basically two types of bands where I come from in Arkansas. Either you were in one of those really bad death metal cover bands, or one of these really soft good bands trying to appeal to old people. Obviously I didn't fit in at all. The idea that a band could have female singer just didn't sit right with the folks down there. They didn't know how to react to me or to what we were doing. After a while, it just made me laugh. What's kind of ironic is that the word 'evanescence' means to disappear like a vapor, but we have no intention of disappearing. More than ever, we want you to hear our music and then have it stick with you. I think there's an epic quality to the music we make that's very different from anything else out there. It real sets us apart. But it's not like we've ever worked just to be different - that's a very natural extension of the members of this band working together

25. M SHADOWS, AVENGED SEVENFOLD

We started out when we were so young that there was naturally a lot of room for growth. But while we've evolved as a band, a lot of our thoughts for our albums have gone back to where it all began for us. We wanted to draw on the energy that first got us interested in music—everything from the pure metal energy of Pantera and Iron Maiden to the more punk attitude of Bad Religion.

think we've brought it all home in the music we've made, and it's so rewarding that our audience has reacted to it the way they have. We are our audience. They can relate to us and we can relate to them. That's the whole idea behind Avenged Sevenfold. We may be the guys on stage, but in a lot of ways we're just an extension of everyone who comes to see us. There's no big-deal Rock Star thing going on. It's all cool, it's all real, and a lot of the problems and situations that our fans face every day are the things we sing about in our songs. There's a certain darkness to what we do that a lot of them can relate to."

24 LAJON WITHERSPOON

"Album sales have never been that big a deal to us. We've all been satisfied with having enough success to pay our bills and keep the band going. On the other hand, however, it would be nice to have that kind of smash hit album where it would just carry us to an

152 HIT PARADER

entire other level. We're at a point in our career and in our lives where I think we'd really appreciate that... and I think we could handle if from an emotional stance, It's also a great-feeling to know that we've beaten the odds and managed to survive while a lot of the bands we came up with have not. We're at a very good point in our career. We have a very solid following. Our albums all go

n the sur-

gold. And we have a lot of specess when we're on tour. When you combine all those things together I guess we have a lot to be thankful about "

23 ROB ZOMBIE

"I am definitely an observer of humanity. But most of my creativity is spurred by my own imagination. Few things I've ever seen or experienced can match what the mind can come up with. I was always interested in unusual things. Long before I ever thought about starting a band I was into seeing horror movies and reading about serial killers. So when I was first getting into music, the whole New York 'alternative' scene of the early '80s was flourishing and the kind of imagery associated with that kind of stuff just fit right in. I don't know if I really feel content with what I've accomplished. But in some ways I do feel satisfied. It's been a very interesting couple of years. A lot of people wondered if I could balance my movie and music careers. But to my mind they always went hand-in-hand. It was just a matter of finding the time to focus on each of them. I think I've shown that I've been able to do that."

22 CHAD GRAY, MUDVAYNE "There have been times when we've all found ourselves looking at one another

"There have been times when we've all found ourselves looking at one another wondering exactly what Mudvayne is supposed to sound like. I don't believe we ever begin writing or recording with any particular aspirations in mind—other than to make incredible albums. But then some of the songs always end up sounding like a weird mix of pop and Black Metal, and we have to stop and question ourselves a little bit. But once we do that, we realize that what we are creating is very special—even if it sometimes is a little different. And while there is a great deal of intensity to our music, there's also an accessibility that distinguishes it. A lot of our songs are melody-driven, which is surprising. I think we've managed to develop a not-so-delicate balance between intensity and accessibility. There is a natural growth that's evident here. We're not the same band we were at the start of our career. We've learned so much, and we've grown up a lot as musicians and as people."

21 IAMEY IASTA, HATEBREED

"Music got me through a lot of very tough times when I was a kid. So if our music can serve that kind of a role for today's generation, then that's great. We re not telling the kids bow to think or how to act. In fact, if anything. I go out of my way to leave a lot of what I have to say very open to interpretation. But they do feel the anger and sense the rage that often feel, and maybe that's enough all by itself. We reflect the attitude that our fans seem to have. There's a lot of anger out there—money is scarce, jobs are scarce, happiness is scarce. It pisses off a lot of people and they're looking for some kind of escape—we're that escape. What we present in our songs is more than just loud, angry music. There's a message there that's important. The best thing is that our message is reaching people."









20 SAKK WYLDE OZZY/

'My music will always reflect who I am as a person, and the music that influenced me. There will always be a bit of Sabbath and Zeppelin in there, but there will also be just enough Skynyrd to keep things from being too predictable. Those are the bands that rocked my world back then, and they're still a major influence now. It's all the stuff that a kid growing up in Jersey during the '70s was able to absorb- and then try to present in his own way. That's why the chance to perform with Ozzy has always been so special for me. Ozzy has been great in that he's always encouraged me to keep playing in Black Label Society even when he's needed me in the studio or on the road. So far, I really haven't run into any major conflict, and I hope I never will!

19. SULLY ERNA, GODSMACK

"I had a bad time back in 2005. I really don't know why, but it was just a bad year for me. A lot of my personal problems had built up to the point where they were really impacting my life in a negative way. They were on the verge of taking over my life, and that was something I had to face and deal with. One of the ways I did that was by confronting those problems through music. The initial difficulty I

ZAKK WYLDE

poured out of me after that. If was a big help for me and it got me back on the right track. It was all a very cleansing process

18. TROY SAUN-

The problem for us right now is to not let any of the nice things people are saying have an impact on us. We've all seen a lot of bands that go from being cool guys to pains in the ass as soon as they start to feel good about themselves. We do feel good about ourselves, but we're not gonna let it give us any massive egos. But at the same time, we also want people to start recognizing us for who and what we are. It's cool that we hear fans make compar-isons to Metallica, or Sabbath, or Maiden, What could be better than that? We all love those bands.

and to be mentioned in the same breath with them is an incredible compliment. But there comes a point in a band's career when they have to stop being the next Metallica and become the first Mastodon.

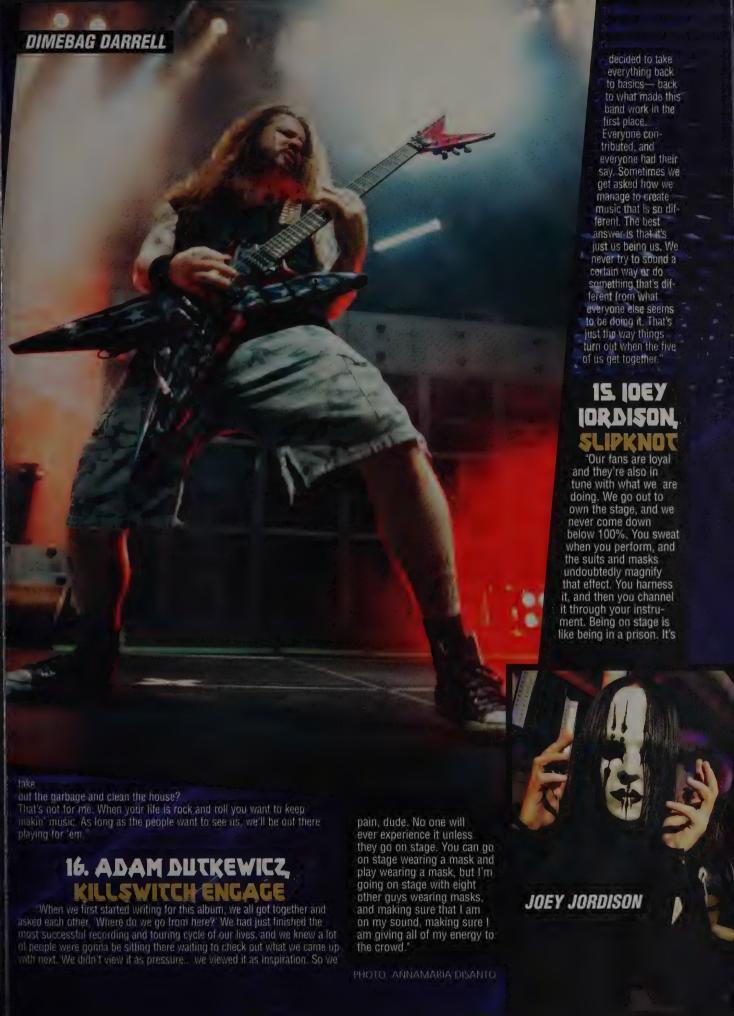
17. DIMEBAG DARRELL

I grew up listening to great metal bands, and that's why always dreamed of being in a band when I got older. For some reason metal got a real bad name in the early '90s. Evidently everyone thought you had to be Poison or Bon Joyl be in a metal band. Well, that's really silly. Metal is an attitude- it's not a hairstyle. If we can help bring metal back into style, then that's one hell of a good mission to set out on. We've got a lot of stuff on our plates as I look into the future, and we're gonna work as hard as we

can to take advantage of every opportunity that comes our way. I've always liked keepin' busy with music. What am I gonna do if I'm home



faced in doing that was the fact that the band was already well into writing songs, and they had a couple of dozen ideas ready to go, and I hadn't even written one word. So one day I just looked myself in the mirror, and I realized that it was time to face the problems and do something about them. That was the start of it. The first song I wrote for our last album was Living In Sin. and everything kind of



THE TOP I I I

"I have no problem saying that my soul has bled for the songs that we cre-

"I have no problem saying that my soul has bled for the songs that we crethat I've put myself through everything imaginable in order to best convey the thoughts and concepts that I want. So whatever success we've

12 DARON MALAKIAN

had has been earned. There may have been times back a long time ago when we were still performing in clubs when the thought that our 'different' style might limit our success may have briefly crossed my mind. But it wasn't something that we ever really considered, let alone worried about. We never set out to sell millions of records. We never were the kind of band that listened to the radio and tried to copy what was popular. Even when we were opening shows we never tried to learn any 'tricks' from the headliner. We were always most concerned with just being the best band we could be. It seems like it's worked fairly well for us. The tough part for me is limiting what I want to say because there is so much that motivates me. It can be something funny I see on the street, or it can be something

that's happening in the world. I



14 MARILYN MANSON To me there are some things that are 'rock and roll' and there.

"To me there are some things that are 'rock and roll' and there are some things that aren't. Hootie and the Blowfish playing golf in their video is not rock and roll. Jerry Lee Lewis having sex with his 14 year old cousin is rock and roll. Michael Jackson prancing across the stage isn't rock and roll. but Ozzy hiting the head off a bat certainty is. I guess it's all a matter of how you look at it. Rock and roll to me has always been more than just music. It's a litestyle and an attitude. The never wanted to give the impression that I'm any sort of deranged character. The never said that I want to go out killing people in the streets or run around abusing children. All I've said is that I come from an abused background, so I can relate to that situation. And I've said that I understand where some of the infamous mass murderers of the past were coming from. I think they felt that life dealt them a bad hand, and I've had that feeling too—and I know I'm not alone when I say that. A lot of people in today's society can relate to that, whether they want to admit it



13 IONATHAN DAVIS, KORN

"I've done my thing on eight Korn albums. I know what my writing style is, and I'm very comfortable with that. But on our most recent album I wanted to push things a bit, to try new ideas and work with new people. I wanted to approach the same lyrical topics in some cases, but I wanted to oit in a very different way. So having these people around me, with their different perspectives and different talents, really helped me achieve those goals. There have been many times in the past when I felt a little frustrated by my inability to communicate just what

inability to communicate just what I wanted to in a song because I felt limited by the phrasing and melody of the lync. These people helped me with all of that while allowing us to maintain the musical vibe that is Korn. I agree that this isn't the minimalist, old-school Korn that they may have grown up with. But it's still very heavy... it's just a different kind of heavy. I think it's safe to say that we helped usher in an entire era of heavy music when we came along in the '90s, and one of the reason that so many people enjoyed it was because it was different from just about everything else out there. Now there are a lot of bands that have absorbed our influence, and that's cool. They're playing heavy music, and they're doing it very well. But it's our time to move one step ahead of the curve again."

156 HIT PARADER



JONATHAN DAVIS



DARON MALAKIAN



we got it back together in time to not only salvage our friendships and our band, but to make a great album, as well. There was no great 'trick' involved. It was more about taking something negative and hopefully turning it into something positive. It made us even more aggressive than we've been in the past, and in many ways that's still at the heart of what we are as a band. The cool thing is that this turned out to be a record we all wanted to make, rather than one we felt we should make.

9. SCOTT WEILAND,

"When there are things going on in your life that threaten to take you off course, all you can do is try to put everything else aside and just focus on the music. There's no way I can deny that there have been some painful times in my life. I've gone through times both in my relationship and within myself that were tough, and they each brought out the weakness in my personality. At those times things that were unhealthy for me seemed like a good, quick solution to my problems. Obviously they weren't. Thankfully, the guys in this band have been an incredible support group for me. They've been there themselves, so there was never any finger pointing or guilt trips. They weren't there to judge me, they were there to support me, and I'll always be incredibly thankful for that.



for whatever reason. I took a much more relaxed approach to it. I was intent on using inspiration rather than preparation, and I believe a lot of that had to do with the total confidence I had in everyone around me. That's not to say I haven't been confident before, but working with musicians like these changes things up a bit. You know that they can handle anything you might spontaneously decide to throw at them. For me it was something of a leap of faith, and I'm very glad I did it. Some people may think that just because we all came from acclaimed bands that the success of this group was a virtual guarantee. Well, that would be nice, but it was never true— at least in our minds. We had to come out and prove ourselves from the moment we first got together. If anything, our past histories only raised everyone's expectations to a very high level.

10. CHINO MORENO, DEFTONES

"More than anything else, in 2007 I guess we're celebrating the fact that we're still a hand. Sometimes you've got to feel like you might lose something that means a great deal to you before you fully appreciate it. That's what happened to us. It seemed like things were beginning to fall apart. But





STAIND

8. AARONLEWIS,

The got a wife and a family now, so they help provide me with a perfect 'escape' from all the craziness that sometimes goes along with being in a band. We get away to quiet places when ever we can— I take my fishing pole and just try to lorget about everything connected with this business. I don't consciously think of song lyrics when I'm out there fishing, but it's inevitable that ideas cross my mind. Since I try to draw upon my own experiences to motivate my song writing, just about everything that I do probably has some impact on my lyrics.

do love to fish, but that's my escape, not my motivation. There are so many other things going on in my life that provide substance for the songs. I find that my lyrics aren't quite as dark as they used to be, and while there's still a great deal of pain in there. I believe that having the support of my family has allowed me to begin seeing the light at the end of the tunnel.

7. SHAWN "CLOWN"

"Anyone who only judges us by the way we dress, or by what they think we stand for is missing the entire point of Slipkuot. Our motto is Don't Judge Us." To our way of thinking, judging is prejudice, and prejudice is at the heart of the world's problems. A lot of people forget that we've worked very hard to get where we are. We put in five years of really hard work before anyone start-ed to take notice. Nobody has handed us any-thing. We work hard, and we'll continue to work hard in order to achieve all our goals. But at the

158 HIT PARADER

same time; we will change. You can expect a lot of changes in the way we look and the way we approach our music as we continue to move ahead."

6 DAVID DRAIMAN DISTURBED

For whatever reason. I seem to find it much more compelling to write about a failed relationship than one that has gone well. Obviously, the anger and frustration generated by a tailed relationship is much more comfortable to us in terms of our aggressive musical attitude. A song like Stricken certainly touches on that subject. I think most of us have had the experience of someone coming into our lives and turning it upside down. It's almost like you've contracted some kind of disease that you can't get rid of, no matter how hard you try. It can be both devastating and debilitating. There is a more positive side to my writing, as well. A song like *Ten Thousand Fists* is about the unity and strength an audience can leel at a great rock concert. There is a feeling of elation as all these separate people from different places, leading different lives are all drawn together into a unified mass sharing a single experience. It really doesn't matter if that audience is 100 people or 10,000 people—that kind of magic can still happen.

S MAYNARD JAMES KEENAN TOOL/ A PERFECT CIRCLE People seem interested in the differences between

Tool and A Perfect Circle, I think they're very obvious. I have experimented a lot with the harmonies and layered vocals in A Perfect Circle. I really don't do very much of that with Tool. There's also a very different band dynamic. In Tool. it's the four of us getting together and we try to find a middle ground where we can all meet and make music. In A Perfect Circle, Billy tends to com-plete a lot of the music

before I even get really involved in an album. So my role at times can become coming up with lyrics and vocal melodies for what he had already written. That has been a very different way of doing things for me, but I have really enjoyed it. In the past, I've approached a

lot of my writing from a knowledge base. where I take some subject matter and try to personalize it. That's kind of writing more of a left-brain function, not necessarily very intuitive, not as emotional, more of a thinking process. That makes the creation of music a series of mental puzzles.









years, where at times I felt I was losing my identity before I found my sobnety, I have come to understand a great deal more about my role in things. When you become content, you run the risk of becoming complacent. I don't know if I ever really want to become too content with the music I make. I want it to keep changing, and keep challenging those who hear it.

2 CHRIS CORNELL, AUDIOS AVE

"You've got to keep pushing: You never can allow yourself to grow complacent with your music or your life. If you ever find yourself becoming content, perhaps its time to try doing something a little differently. That's true for anything you do-stagnation is not something you ever want to encounter, and if you're lucky enough to be able to do something about it, you do. Just because I may want to try something a bit different doesn't mean that I don't still love what I've done and may still be doing. One has nothing at all to do with the other I still love the music of Audioslave, but it was time for me to move on. Sometimes it can just be that simple.

This is great rock and roll music, and rock and roll is timeless. All you can do is try to make music that turns you on. Sometimes that's a lot more difficult that it may appear. Finding the right people to play with, and the right opportunity to

The whole atmosphere of music these days is so safe and so predictable. many bands are trying so hard to be quirky just so they'll get noticed. The only new bands I admire are groups like Jet because at least they're playing rock and roll. They're not trying to reinvent the wheel or stand on their heads to get noticed. As far as I'm concerned you can just blow everything else up. But what do I know? It's not like I'm some big, rich Rock Star who can afford to blow off album sales in exchange for a little added excitement. I'm far from rich, I can make my house payments and make sure my kids have clothes, but I wouldn't go much beyond that. On some levels I guess I need this album to be successful but on a lot of other levels success isn't that motivational to me.

SLASH present what you're doing isn't easy. So that's why I'm still so excited about this band. This is my best chance to make music that I enjoy with people who share

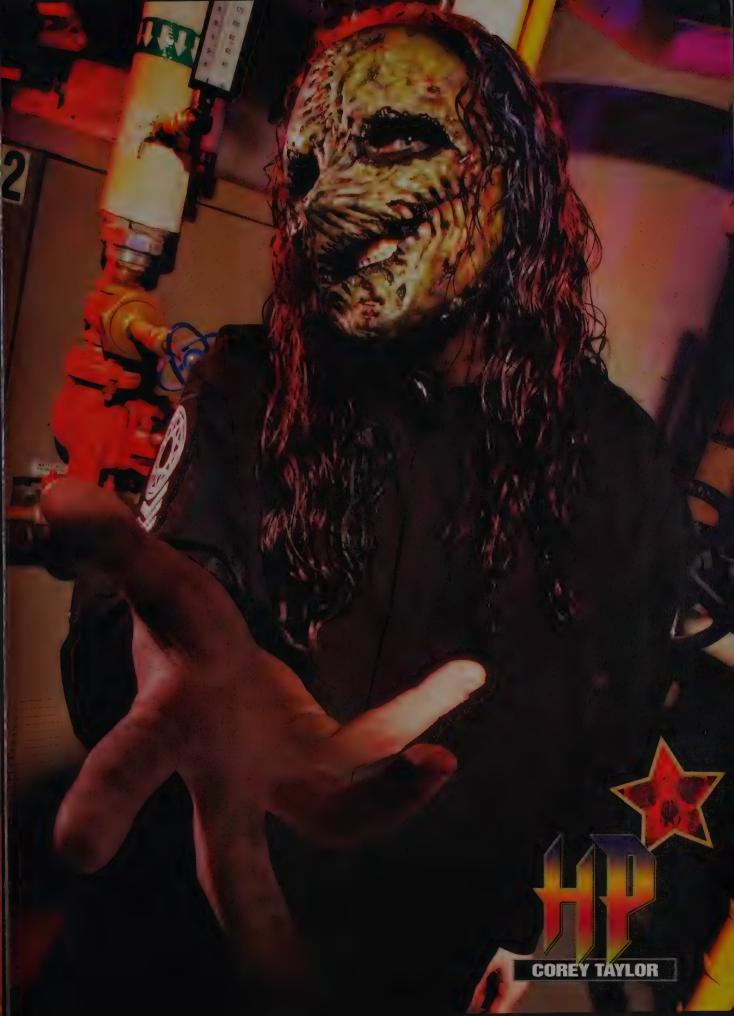
TRENT REZNOR

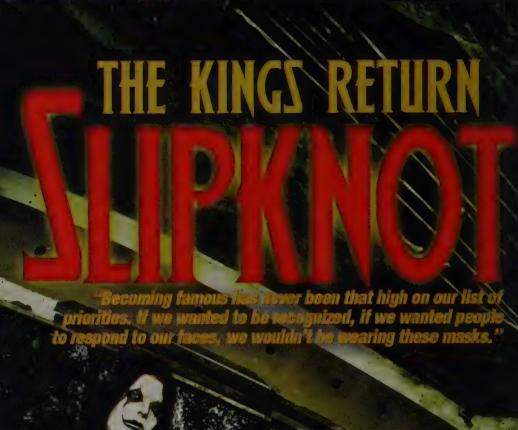
my passion. It's when you develop the attitude that you've got to make music a certain way in order to fit in and keep up with everyone else that your music stands the chance of getting corrupted. Our focus has stayed on doing what we like - and what we feel comfortable doing-and then hoping for the best.

3 TRENT REZNOR NINE INCH NAILS

My songs are so personal, they come from deep inside me, I start writing down my thoughts— usually very dark, depressing thoughts— and those eventually become the lyrics to my songs. A lot of my approach stems from what I went through as a kid. When your world has basically consisted of being trained to be a classical pianist by a nun, the idea of standing on stage breathing fire, spurting blood and playing loud rock and roll was incredibly exciting to me. I think I'm more aware of what people expect from me— and what I expect from myself— than ever before. Having gone through a very intense personal ordeal over the last few







s the world ready for the return of Slipknot? These days, as this masked contingent prepare to release their latest studio acid. All Hope Is Gone, that seems to coulte question resting not-so-gently on the lips of countless music industry insiders. Those inquisitive souls wonder if in 2008 this already-legendary, highly-incendiary and extremely-reactionary Nine Man Mutant Metal Army from Des Moines. IA can possibly hope to capture the hearts and minds of the hard rock masses the whey first oil back in 1995... and last did with 2004's Vol. 3: The Subliminal Verses. Since those heady days when d.j. Sid Wilson, bassist Paul Gray, guitarist James Root, drummer Joey Jordison, keyboardist Craig Jones, percussionist Chris Fehn, percussionist Stewn "Clown" Crahan, guitarist Mick Thomson and vocalist Corey Taylor (also known by the Knot-names Opt. 2.3.4.5.6.7 and 8) last conquered the metal world, some things may have changed in the world of the Knot. But these getermination to lead their "maggins" to new metallic troublers remains as strong as ever.

"When we started work on this album we were all in a really good frame-of-mind. Jordison said, "We're so full of confidence that sometimes we have to chick ourselves to make sure that we're not just running on pure adrenaline."

Even though Vol. 3 proved to be their nost successful effort yet, at the end of their world tour in 2006 this bizarre, coverall-wearing nock rock unit entered a period of introspection. No, there wasn't the imminent threat of band preaking which haunted the Knot following the release of lowa back in 2002, but this time the band knew they needed to look ahead rather man behind. First off they huddled with their management team, analyzing what was still required for clipknot to attain their greatest career gods. Nich a number of the group's members—most putably Taylor and Root (Stone Sour)—returned to various side projects that once again took them away from the Knot's all-encompassing umbrellar.

from the Knot's all-encompassing umbrella.
But now with their career decisions made and their musical wanderlust once again appeased, it seems as if everyone in and around the Slipknot camp is focused on just one thing — making sure that these unquestioned leaders of the 21st Century metal revolution return to the peak of their barrier breaking, culture quaking, society shaking powers

with All Hope Is Gone. On this disc, the band has taken an even darker, more intense turn, creating a magnum opus certain the delight their legion of fans just as easily as it will apnoy their countless detractors. It is, as the band stated, a disc presenting an unmistakable auta of controlled chaos.

"In our minds there was never any question about Slipknot coming back more powerful, if rense and committed than ever before," Jordison said. "We've learned by now that after two years of being together we need to get away and clear our heads, but that in no-way reflects any dissatisfaction on anyone's part about the music we were making— or about each other. It was just time for us to get away for a while so when we got back we could be as intense as ever."

So where exactly does Slipknot go from here? They've long-since helped reinvent the heavy metal "wheel" with their intense, industrial-strength rock and roll attack and highly theatrical stage presentations. They've already established themselves as cultural icons to a certain warped segment of contemporary society. And they've already proven that they possess both the intelligence and the talent needed to maintain a long and successful musical dareer. But with all that in mind, what can slipknot possibly do to both increase their

incredible career momentum and top the mind-boggling antics that already grace their rock and roll resume? Even the band members themselves know that accomplishing such goals in the ever-unpredictable rock world of 2008 won't be an easy task. But they also feel that more than a decade into their historic career they're ready to face up to any challenge placed in their path.

"We like it when people tell us what we can't do and shouldn't do," Taylor explained, "That's always brought out the best in us. Right now, I don't know if we've ever been more focused and together in terms of what we want to do as a band. We have so much aggression and hostility in our systems, that we can't wait to let them explode in our music."

Still, despite all of their focus and apparent determination, there are more-than-a-few skeptics within the heavy music world who have begun to openly wonder if Slipknot can once again display their Midas Touch. It has been speculated that within the everchanging context of the hard rock scene, the latest Shock Rock Era— born with the emergence of Marilyn Manson in 1997 and culminating with the rise to supreme prominence of Slipknot in the early-21st Century— has already run its course, usurped by the more contemporary metal sounds of bands such as Mastodon. Atreyu and Black Tide. But others believe that with the maturation of like-minded bands such as Mudvayne and Disturbed, the highly-anticipated return of Slipknot can herald the advent of the next period of pure metal excess.

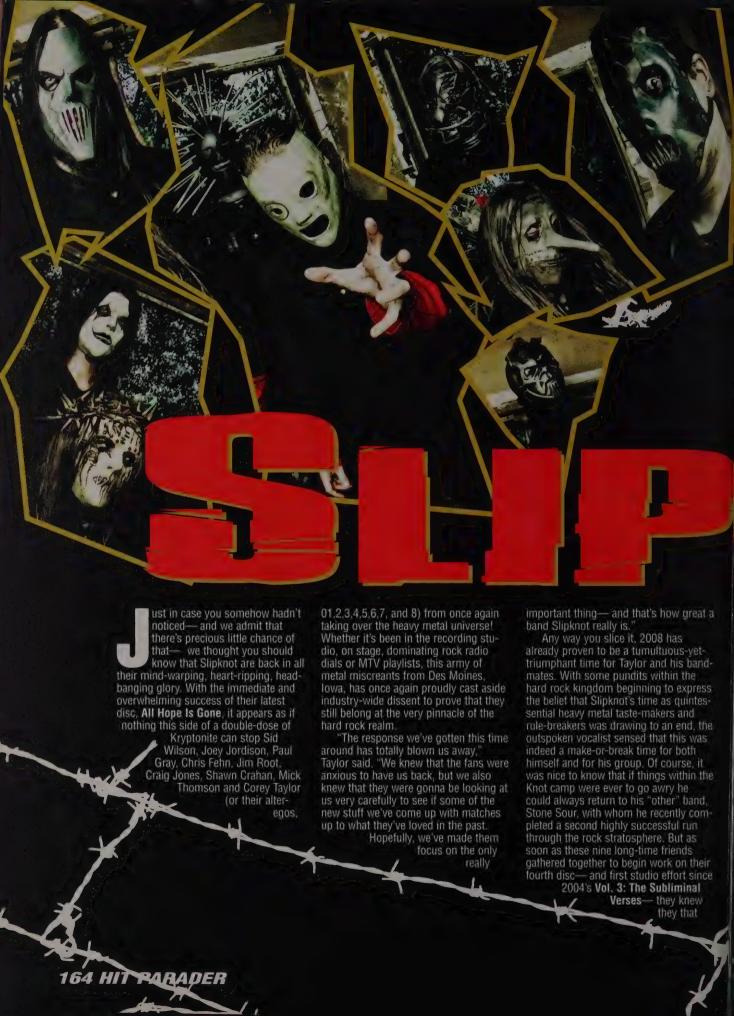
"There's never a time when a band that's largerthan-life can't make a mark on the rock scene," said a noted East Coast industry insider. "Whether it's Kiss, Manson, or Slipknot, the need for bands that perform with a degree of comic book extravagance is always there. It's pure aggression mixed with pure entertainment. Who doesn't want some of that?"

There's no doubt that there's a great deal of pressure now cast upon Slipknot's 18 shared shoulders—but these guys seem quite willing to take on this extra burden as the price for their on-going career glory. While details surrounding the band's latest musical musings are still being guarded like the keys to Fort Knox, we pretty much know in which rock and roll direction these masked marauders are now heading. Once again they've taken an intense blend of industrial and metal sounds, added a touch of highly theatrical stage panache, and emerged with a "face ripping" approach that will once again both captivate and overwhelm fans from London to Los Angeles.

Yes, they'll be more than a little bizarre. Yes, they'll be more than a little unusual. And yes, they'll be more than a little unusual. And yes, they'll be more than a little unpredictable. But despite it all, with All Hope is Gone the Knot seem totally determined to once again solidify their role as the most successful and significant heavy metal band to emerge on the rock scene in the last decade... the Number One Heavy Metal Band of the 21st Century. It seems as certain as the sun will rise in the East tomorrow morning, that with their fourth studio album Slipknot will respond to the latest opportunity presented them like a mutant life form rising from the innards of Planet Earth to conquer all that stands in their path. They will once again attack everything and anything in their way with their soul-searing musical sound, and by doing so they will reemerge as multi-media rock and roll sensations.

"Becoming famous has never been that high on our list of priorities." Crahan said. "If we wanted to be recognized, if we wanted people to respond to our faces, we wouldn't be wearing these masks. For us it's about the band and it's about the music. The more people we can touch with our message, the better we like it."





"Everybody's got sort of a tweaked, demented way about themselves, and that's reflected in the masks."

this time around they were destined to create something truly spectacular. "Things have really been good,"

"Things have really been good,"
Taylor said. "By now we have such a track record for knowing what to do and what not to do in order to get the most out of one another. We took a few days to get back into full Slipknot mode, but that was quickly achieved once we all realized that we were being totally turned on by the music we were making for this album."

Ever since their self-titled debut disc

until we're
ready to pass
out... and then we'll
keep going."
It's now become
clear that creating

album dynamite and overwhelming fans with the utterly bizarre nature of their sight and sound stage spectacle, is apparently all just in a good day's work for the members of Slipknot. It's now been that way for over a decade for this

good when we wear our masks for a couple of hours, and then get the chance to take them off. The first thing we all say is, "What a relief!"

Those who over the years have been lucky enough to experience Slipknot's exotic live show first-hand have often found themselves wandering away afterward muttering sweet nothings to themselves. That is the kind of impact this band's multi-dimensional presentations can have upon even the most jaded.

KNOT FLOT OF HOPE

first introduced this decidedly different, lowa-based unit to the ever-demanding constituents of the metal world back in 1999. Slipknot have been on a seemingly hell-bent path of metallic destruction. leaving a swath of highly satisfied-and often confused— converts in their wake. That first album, **Slipknot**, and the band's 2001 follow-up, **lowa**, now rank among the "classic" metal discs of all-time while Vol. 3 further established the band's stellar credentials as one of the most important and influential hard rock bands of their era. This shock rock unit's videos have also set new standards for metallic intensity and artistic insanity. But what's really put the Knot continually at the top of the rock and roll map has been their string of eye-opening on-stage performances, shows during which their incredible passion and incendiary style has burnt their sound and image deep into the psyche of the world's rock and roll masses

"This band comes alive on stage," Jordison said. "We've always been an incredible live band because we don't recognize any limits. We'll work and sweat singularly sensational unit who choose to entertain their perpetually over-agitated fan base while dressed in matching coveralls and an array of horrific masks. But while their faces may be hidden from the prying eyes of the music scene, their sound and their attitude most definitely are not. By presenting a style that is a crazed synthesis of heavy metal, industrial, techno-babble and wall-of-sound craziness—encased as it is on All Hope Is Gone in a surrounding motif of intense yet vaguely accessible melodies—Slipknot has emerged as one of the most dynamic forces to ever invade the top echelon of the sales charts.

"Everything we do— the way we

"Everything we do— the way we play, the way we dress on stage— is an extension of our personalities," Crahan said. "Everybody's got sort of a tweaked, demented way about themselves, and that's reflected in the masks— we just alter them over time. It feels really, really

been-there, done-that rock and roll veteran. Especially as they plan further details for their '08 road assault—which follow in the wake of their headline-grabbing road run with Disturbed on the Rock Star Energy Mayhem tour— it appears as if the Knot's primary motivation remains to both shock and surprise... to kick things up a notch, taking their outrageous performance to heights even they may have previously thought impossible.

"We're all so totally reliant on each other to make this band work," Taylor said. "That's especially true on stage. You might figure that with nine guys up there all doing his thing, that you wouldn't miss something if one guy's amp went out or someone missed a beat. But we're so aligned that you sense it and feel it immediately. We're so tight and focused now that nothing slows us down, and nothing ever stops us. It's Slipknot to-the-extreme!"

TIDAS PRIEST

ob Halford was dressed in black, and seated on a black leather couch in his record label's spa-cious New York offices. Relaxed and smiling, he did little to resemble the Metal God who for more than 35 years has helped Judas Priest reside in the heavy metal stratosphere— that is, of course, if you didn't notice the lightning bolts tat-tooed on the sides of his freshly shaven head. The legendary vocalist was in the Big Apple to talk about his band's latest release. the two-disc "concept" album, Nostradamus, perhaps the most ambitious, thought-provoking and controversial studio work of this British unit's lengthy career. It took Halford and bandmates K.K. Downing (guitar), Glenn Tipton (guitar), Ian Hill (bass) and Scott Travis (drums) nearly a year to lay down the complex tracks that outline the story of the famous16th Century French visionary whose prophecies and predictions still astound followers today. But as the results of their 140minutes of new music clearly attest, their studio effort was time well spent; this is a collection that finds Priest exploring new and exciting terrain— while steadfastly upholding the noblest metal traditions. It is clearly the beginning of a new chapter in the storied career of the Priest Beast, a fact that we happily discussed with Halford

Hit Parader: Where did the idea of doing an album as complex as **Nostradamus** originate?

Rob Halford: I can remember the exact moment that it happened. We were in Russia, at the very end of our last world tour, and our manager, Bill Curbishly, came up to us with the idea of doing an album based on the life of Nostradamus. He knew we had been searching for something a little different to do with our next album, and as soon as the words came out of his mouth we all looked at one another and smiled. It just instantly hit us the right way. We knew that some fans may initially wonder what we were trying to accomplish, but right from the start we sensed that taking on a project of this magnitude was definitely the right move for us to make.

HP: When you started to get into the complexities of the project— specifically writing songs that fit into a story-line— did you ever wonder why you tackled something so ambiRH: Not really. We knew making an album like this was going to present some very unique challenges for us, and it always did. But those challenges were something that we fully embraced. I think it may have taken us a little time to begin fully wrapping our focus around the complexities involved with this project. We had to do research about Nostradamus so that we could present the story in the exact manner that we wanted. But we didn't want to just focus on his best-known predictions. We thought the man himself was interesting enough to be the center of the story, and that's the manner in which we approach the recording of this album.

HP: How much longer did it take to get the material for this two-disc set together than, say, the material for Angel of Retribution?

RH: I don't know exactly how long we worked on this project, but it was definitely considerably more than we've traditionally spent on the recording process. We never had the initial intent to make Nostradamus a two-CD set. But when we were still very much in the midst of writing and recording we realized that we already had well over an hour of essential material. That's when we knew that this was going to be quite epic in scope. We didn't want to feel restricted in any way, so the length of the project both in time and in the sheer amount of music that was recorded, became a vital part of our effort.

HP: An obvious question is how are you going to present a project like Nostradamus

RH: What we've decided to do is divide our tour plans into two distinct segments. The first will be our Masters of Metal tour with Heaven & Hell, Motorhead and Testament. For that, we'll be presenting a

set of "classic" Priest material, all the songs that the fans want to hear with perhaps two or three of the new tracks being featured. When that tour is over we plan on doing something radically different and play some of the most famous theaters and halls in the world while presenting **Nostradamus** in its entirety. It will be almost like a true stage production.

HP: It almost sounds like Priest is getting ready to set up shop in Las Vegas!

RH: Well.... that wouldn't be the worst idea of all time. I mean millions of people come through that city every year, and many of them I'm sure are metal fans. I've lived in the American Southwest for quite a while, so I know the kind of people out there. You may joke about Priest in Vegas, but it wouldn't be that crazy an idea.

HP: We know that some Priest fans were a little worried that such a theatrical project would take away some of the band's metallic edge.

RH: (Laughing) Oh trust me, we were all well aware of those sentiments. We heard from any number of fans who were very concerned that this wasn't going to be a metal album. Well, could you really imagine Judas Priest ever *not* recording a metal album? The great thing about this kind of music is that it is much more expansive than most people give it credit for. It really is quite possible to do just about anything in music and make it metallic if you approach it from the proper point of view. And I think it is very safe to say that Priest has always maintained just such a point of view. HP: Priest has been keeping the metal flame alive for almost four decades. How much longer can the band rock on?

RH: Quite honestly, I think we can do it for as long as the fans still want us to. We're all still in relatively good health, and we still enjoy performing as much as ever. The only negative for us is some of the travel, but we've learned how to better pace ourselves in recent years, so that has become less of a problem. I feel quite certain that Priest will be around to celebrate our 40th Anniversary... and hopefully a number of anniversaries after that







GMP DIECAST RELEASES STEVIE RAY VAUGHAN

1:3 SCALE REPLICA FENDER GUITAR

With his astonishingly accomplished guitar playing, Stevie Ray Vaughan ignited the blues revival of the 80s. Drawing from a wealth of influences Albert King, Otis Rush, and Muddy Waters, Stevie incorporated players like Jimi Hendrix and Lonnie Mack to develop a uniquely eclectic and fiery style that has inspired countless aspiring guitarists. Stevie Ray was the leading beacon of light in American blues, consistently performing for sellout crowds and earning four

Grammy Awards.



volume and tone controls, real steel strings, and a moveable tremolo arm. Vivid colors and wood grain details make this replica a must-have for any guitar enthusiast. It comes with a display stand, wall mount, and full-color collector's box.

The worldwide release of this remarkable Stevie Ray Vaughan replica will be limited to 1000 serialized units. It is certain to sell out quickly so customers should reserve theirs today at www.gmpdiecast.com.

IRON MAN MOVIE TRADING CARDS

Rittenhouse Archives has released an incredible Iron Man Movie Trading Card set, the perfect companion to what was one of the hotest and high-tech movies of 2008! Each box of this set will feature 2 Super-Collectable Cards Per Box! including Autograph cards, Sketch Cards and/or Costume Cards.

Costume cards will feature authentic screen worn costumes from the movie's main characters including Tony Stark, Jim Rhodes, Pepper Potts, Obadiah Stane, Yinsen, Raza and Christine Everhart!

Also randomly inserted will be Iron Man sketch cards. There will be two different styles of sketch cards, one featuring the movie version of Iron Man and the other the comic book version.

Fans and collectors will also be able to store their collection in a custom designed collector's album which contains an exclusive promo card.

For more info go to www.scifihobby.com.



HPDVDREVIEWS RAMBO: THE COMPLETE COLLECTOR'S SET

Lionsgate Films has released an excellent 6-disc collector's set featuring action hero favorite John Rambo. For over 3 decades **Rambo** movies have been the epitome of the action movie genre. Now for the first time fans can experience all four of Sylvester Stallone's **Rambo** films together in this incredible set. This 6-disc set includes all four films — **First Blood: Ultimate Edition, Rambo First Blood Part II: Ultimate Edition, Rambo III: Ultimate Edition** and the latest installment, **Rambo: 2-Disc Special Edition** (featuring a digital copy of the film) encased in limited edition, collectible metal tin packaging.

This monster set also contains over 20 bonus features, including individual special features on each film, deleted scenes, audio comentary with Stallone, alternate endings and plenty more.

Rambo: The Complete Collector's Set, is one great set and a must have for action film fans.



He never fought a battle he couldn't win - except the conflict raging within his own soul. John Rambo is an ex-Green Beret, once the perfect killing machine who is now haunted by memories of the war in Vietnam. He's searching for peace, but instead finds an over-zealous

ing for peace, but instead finds an over-zealous, small-town sheriff who's spoiling for a fight. All hell breaks loose when an unjustly imprisoned Rambo escapes and becomes the target of a massive manhunt. Now he must use all his cunning, combat skills and weapons training to stay alive and outwit his pursuers. First Blood is an explosive action-thriller that will keep you on the edge of your seat until the final, powerful frame.

This explosive Oscar® nominated sequel boasts a riveting screenplay by Stallone and James Cameron. Although the Vietnam War is officially over, Rambo remains the perfect fighting machine. However, his survival skills are tested with a vengeance on a top-secret mission that takes him back to the jungles of Vietnam in search of American POWs. When Rambo is double-crossed, this "expendable" hero, armed with just a bow, arrows and knife, must defeat savage enemies equipped with deadly firepower.

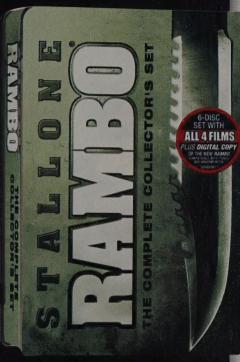
Rambo III: Ultimate Edition:

Combat has taken its toll on John Rambo, but he has finally begun to find inner peace inside a monastery. That is until his friend and mentor Colonel Sam Trautman shows up to ask for his help on a top-secret mission in Afghanistan. A war-weary Rambo declines, but when Trautman is captured, Rambo erupts into a one-man firestorm to rescue his former commanding officer and decimate the enemy. It's an intense, pulse-pounding adventure that boasts unrelenting action and suspense from start to finish!

Rambo: 2-Disc Special Edition:

John Rambo has retreated to a simple life in a rural Thai village near the Burmese border. He captures snakes for local entertainers and transports groups in his old PT boat. Following repeated pleas, Rambo helps ferry a group of Christian aid workers into war-torn Burma for a humanitarian mission, where local villagers are regularly tortured and massacred by sadistic Burmese soldiers. The mission is going well until the village is attacked, and the missionaries are taken prisoner by the soldiers. The missionaries' minister enlists Rambo to help him rescue his group in the midst of a deadly civil war.

For more info go to www.lionsgatefilms.com.





of 50,000 to 80,000 fans every night in places like Sweden, Spain and Germany?"

Well... ummmm.... no, we didn't. In fact such information made us quickly run to our computer and start "googling" info regarding recent activities surrounding the Twisted Sister gang. And much to our surprise, it seemed that if anything, French was down-playing many of the band's recent accomplishments.

Not only had they headlined a handful of prestigious Euro-fests in '07... they had been doing the exact same thing for the last five years! Without writing a new song in nearly two decades, and after taking a 14 year hiatus from the industry, Twisted Sister were not only alive and well, they were indeed serving as the headline attraction for many of Europe's biggest summer metal showcases, events where they topped the bill over the likes of Dio, Whitesnake, Queensryche.

Whitesnake, Queensryche, Motorhead and even Slayer... yes *that* Slayer. We had to ask Jay Jay, how the hell had this happened?

"Trust me when I tell you that I'm as surprised as anyone" he said. "We're not doing this full-time anymore. It's just a weekend thing for us at this stage of our lives. We fly over for the shows on Friday, play on Saturday and then fly home again on Sunday. It's exhausting, but it's worth it. The fans in And before any of us think that we're "safe" from an unexpected Twisted Sister invasion on this side of the Big Pond (hey, what do those nutty Euro-metal fans know anyway??) it seems that the band is beginning to make some significant American inroads. Last year they stole the show at the annual Rocklahoma metal fest—a Sooner-state salute to mousse abuse that draws tensof-thousands of die-hard fans—and that success could serve as impetus for more North American road action in 2008... a year that just-so-happens to represent the band's 35th

"Do you know that we

performed in front of

50,000 to 80,000 fans

every night in places

like Sweden, Spain

and Germany?"

just-so-happens to represent the band's 35th
Anniversary. And, in case we had forgotten, French was there to remind us that they even had a surprise hit album last year with A Twisted Christmas, where the band performed a variety of Holiday standards including I Saw Mommy Kissing Santa Claus and O Come All Ye Faithful in the style of such bands as AC/DC and Judas Priest... and sold over 100,000 copies in the process.

"The strangest thing about *O Come All Ye Faithful* is that Dee once told me that he had used some of that song's melody as inspiration for *We're Not Gonna Take It*," French said. "So when we did that song on the Christmas album, we basically played *We're Not Gonna Take It* and just changed the words. It worked like a charm. Just like everything else surrounding the band these days, that was an unexpected, and very welcome, surprise to all of us."

PHOTO BY FRANK WHITE

t was a couple of weeks after Hit Parader's recent Hard Rock's Top 100 Live Bands issue had hit the stands. One afternoon our office phone rang... no big surprise there. But when we answered the call who should we find on the other end of the line but Twisted Sister guitarist Jay Jay French— and he was kind'a ticked off at us. Now back in their '80s heyday, when such songs as I Wanna Rock and We're Not Gonna Take It had made these New York-based manly men in makeup something of an international phenomenon, we had dealt extensively with Jay Jay and his bandmates— vocalist Dee Snider, bassist Mark "The Animal" Mendoza, guitarist Eddie Ojeda and drummer A.J. Pero. Their discs, like 1984's Stay Hungry, sold in the millions, and while their intentionally outrageous appearance and MTV-ready sound made them a primary source of derision for many metal "purists" there was no question that the TS gang had made a significant mark on the Hair Metal era. But it was now two decades later and, quite honestly, our first concern was how Mr. French had managed to procure our "top secret" phone number.

"I don't really care that you placed us at Number 60 on your *Top 100* list, that's your business," French began. "But you make it sound like we haven't done anything since the '80s. Do you know that we headlined half-adozen major European metal festivals last year? Do you know that we performed in front

STAIND

THE ILLUSION OF PROGRESS

Includes "Believe" & "All I Want"

AUGUST 19TH

Pre-order the new Staind Limited Edition CD and get 3 Bonus Tracks, 1 year fan club membership, and bonus ringtone

Text STAIND to 262966 or go to W W W .STAIND.COM/PREORDER



